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A SPECIAL THANK YOU TO THE MEDICAL STUDENTS CANCER FUNDRAISING SOCIETY

The McGill Cancer Centre would like to thank the Medical Students Cancer Fundraising Society of McGill University, and more specifically, Mr. Paul Geoffrion and Mr. Ravi Rughani for their recent fundraising effort, a piano concert, held last October 24, 2000 at the Théâtre du Gesù. The concert, featuring Maral Ouzounian and Lina Muhtadie, two accomplished pianists and McGill medical students, was a tremendous success and helped raise over \$3,000.

The McGill Cancer Centre is proud of the Medical Students Cancer Fundraising Society's dedication and success at raising funds for research and promoting cancer awareness in the community.

NDP Campaign Trail Stops in Montreal

*Alexa McDonough speaks to supporters,
then goes one-on-one with The Daily*

BY SIMON RABINOVITCH
The McGill Daily

The New Democratic Party's leader Alexa McDonough made a rare campaign stop in Montreal on Monday, even though party strategists are well aware that the NDP is not a serious contender for any seats in Quebec in the upcoming federal election.

Before a packed conference room at a hotel on Sherbrooke, McDonough spoke about the need to invest the federal government's massive budget surplus in social spending, not tax cuts. Afterwards, she expanded on her criticism of Prime Minister Jean Chrétien's administration in an interview with The Daily.

McDonough painted a stark contrast between the New Democrats and the other major parties, claiming that only the NDP can be counted on to deliver socially-minded policies and not kowtow to the demands of big business.

"The NDP fights for the values that ordinary people share," she said.

"We will bring in higher social spending in the areas of health, education and environment. The government should not only be interested in the demands of the corporations and the wealthy - corporations don't have a need for tax breaks, but they're getting them anyway."

McDonough argued that one reason the NDP does not feel obliged to placate the wealthy is the party's steadfast refusal to accept large contributions from corporate donors.

"The overwhelming majority of the contributions to the other parties in this country comes from the corporations," she said. "I think that's worrisome and I think that that influences the choices they make."



NDP leader Alexa McDonough schmoozing with McGill student and Westmount-Ville-Marie candidate Willy Blomme on Monday

She said that it is crucial for Canadians to appreciate the importance of voting in sending a message to the Liberals.

"A lot of Canadians are concerned that government is more responsive to corporations than individuals. The election is time for citizens to exercise their vote, and each citizen's vote is worth as much as a CEO's."

According to McDonough, the Liberals have not shown that they will ensure the preservation of medicare. For the first time in eight years, she said, there is enough money to restore the country's health care system, but Chrétien's government has not made it a budgetary priority.

She also accused the Liberals of ignoring the environment and pledged that the NDP would bring in tough endangered species legislation and would prevent corporations from turning Canada's freshwater supply into a commercial export.

In regard to education, McDonough stressed the importance of making post-secondary schooling more accessible.

"We have heard all kinds of rhetoric from the Liberals about the importance of education, but they have not backed this up with their actions," she said. "We are

determined to continue fighting for a better, more affordable education system. We want to see lower tuition and a move, over time, to the European model of free universities. The Liberals have taken the country in the opposite direction."

Although some NDP leaders, such as Robert Cléroux and Thérèse Casgrain, have been influential and well-respected by Quebecers in the past, the party has never won a federal seat in the province. Still, some New Democrats think that there is room for their party to expand its base of

support in the province.

"It is important for [McDonough] to target areas where we have a very good chance at winning, but she obviously does want to come to areas where maybe we don't have typical support. By her coming, we might be able to pick up a little more interest," said Willy Blomme, a UO Arts student at McGill and the NDP candidate in the Westmount-Ville-Marie riding.

"Traditionally Quebec has been a more left-leaning province than most of the others, so I do think there is a possibility for us to grow here."

Nevertheless, it is highly unlikely that the party's fortunes in Quebec will change in this election, with McDonough's weak handle on French and the province's electorate traditionally splitting its votes between the Bloc Québécois and the Liberals.

"Her French is very limited. If she stood a chance in Quebec, she'd have to be a little more vocal with French Canadians," said Benoît Pitt, an undecided voter who attended McDonough's talk on Monday. "I don't feel that the province would go with the NDP, because there's not a huge French effort on her part. [The Quebec voters] are not identifying with her."

Leacock Evacuated After Bomb Threats

BY MATT DAVISON
News Reporter

Two bomb threats sent shock waves through campus on Tuesday after McGill Security and police officials were forced to evacuate the Leacock building.

"I was going to class and when I got there the professor came in said there had been a bomb scare and that we had to leave," said Simon Tudiver, a U2 Philosophy student.

"We got outside and saw the cops swarming around, searching through garbage bins and patting people down. We had to stand out in the rain for a while. It didn't seem like many people knew what was going on," Tudiver added.

"I still don't know what it was related to, but it's a pretty scary sign whenever any university is threatened by something like

that. I'd like to think McGill is a haven from those sorts of things, but I guess that's a little optimistic," he said.

McGill's associate director of Human Resources, Jacques Sztuke, says that students were evacuated shortly after 4pm on Tuesday following a phone call from an unidentified individual saying that a bomb would go off at 4:25. That threat marked the second in the day. Although students weren't evacuated following an earlier threat that a bomb would go off at 2:45, Sztuke said that police inspected the Leacock building for a bomb following the first threat, but found nothing.

"At this point, we cannot tell if the threats were made by the same person," Sztuke said. He explained that two files had been opened by police, one pertaining to each bomb threat.

He also said that police do not have any leads, although they did report yesterday that the first threatening call was placed from a pay phone on Durocher in the McGill ghetto east of campus.

"At this point, we'll follow-up anything we hear, but we don't know too much right now," Sztuke said.

Asked why students weren't evacuated from the building after the first threat, Sztuke said that police had had enough time after the first to conduct a search of the Leacock building, instead of clearing everyone out. He also said that McGill Security judges the credibility of threats when they come in, before they decide what sort of preventative action to take.

"If somebody says this is where a bomb is going off and this is when, like what happened on Tuesday, then of course, we take that quite seriously," Sztuke said.

McGill Hangs on to Fourth in Annual Maclean's Rankings

But critics still recommend taking the rankings with a grain of salt

BY JON BRICKER
The McGill Daily

McGill notched its second straight fourth-place finish among Canadian schools in its category in this year's edition of Maclean's university rankings, released Monday.

The fourth-place finish puts McGill behind University of Toronto, University of British Columbia, and Queen's among schools pegged as medical-doctoral intensive, a category which McGill led in 1992 and 1993. Other highlights of this year's rankings include a fifth-place finish in the National Reputational Ranking, and a fourth-place finish in the Leaders of Tomorrow category. The rankings also reveal McGill undergraduates fork over the highest level of compulsory ancillary fees in the country.

Maclean's now 10-year-old tradition of ranking Canadian universities is based on a survey that measures innovativeness, class sizes, finances, GPAs, library holdings, faculty credentials, and grants. Maclean's polls high school guidance counsellors, university officials, recruiters, and CEOs in order to come up with the data.

"This year's rankings show McGill has definitely held its ground," said Ann Johnston, the Maclean's assistant managing editor who has overseen the rankings for the last nine years.

"As for how McGill got to fourth when it used to be number three and even number one, the funding in Quebec has been

really punitive, especially when coupled with a tuition freeze," Johnston said.

She also explained, however, that while McGill has seen its relative position in the medical-doctoral category fall over the years, all the top schools in that category have a lot to look forward to.

"The kind of targeted public and private funding we've seen recently rewards the sciences and will really help schools like McGill," said Johnston. Universities like McGill, UBC, and U of T who are best able to attract private donations like the \$64-million gift McGill received last Spring, will better weather the last several years of public cuts, she said.

"Within five to eight years, that hand-ful will definitely pull ahead of the pack."

McGill Principal Bernard Shapiro failed to respond to calls for comment. Responding to McGill's fourth-place ranking last year, however, Shapiro said that while he was pleased to see that McGill's status among the top universities despite all the cuts it has endured, he did not put too much weight in what the annual rankings had to say.

"One has to be careful not to overinterpret these things," he said. "Simple systems of trying to rank complex organizations like universities are always somewhat arbitrary. I don't use this as a source of planning policy for McGill's future," Shapiro said.

Benet Davetian agrees. The sociology professor at Concordia slammed the Maclean's rankings in an article distributed to Concordia faculty two years ago.

Davetian criticized the rankings for

not considering student opinions about universities and for using criteria that favoured wealthy schools.

"Give me a billion dollars and I will build you the highest rated university in the world, according to Maclean's," he said.

"This study, although it includes interesting journalism, is methodologically unsound," wrote Davetian. "If we must participate in this highly dubious rating of universities by journalists, we should require that the entire idea of excellence in education be reconsidered."

He criticized measures that consider the quantity, but not the selection of library holdings.

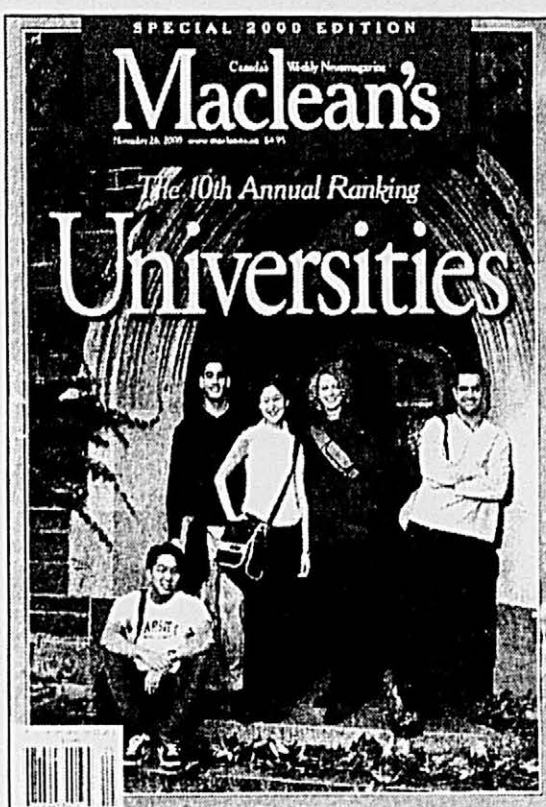
"This is bad statistical sociology and any good sociology graduate knows that," said Davetian.

Davetian also took issue with the Maclean's decision to divide schools into three categories - medical-doctoral, primarily undergraduate, and comprehensive - an approach which, he says, ignores programs other than those that individual universities are best known for.

"What is dangerous about this study is that a student who is impressed by the study might do everything possible, short of selling his or her own soul, to join a very high-ranked university only to find, upon getting there, that his or her particular department is not as stellar as the university's overall reputation."

But Johnston defended the rankings, saying that the ranking system was designed with the help of expert survey designers and that it responds to concerns that university officials have addressed with the rankings.

"Each and every university is lobby-



Annual Maclean's rankings out this week

ing in a different way to have us change how we do the rankings, but I feel very comfortable with how we've been doing things," said Johnston.

"Students do not choose a school based on Maclean's rankings, nor would we want them to," she admitted, "but it's obviously become a valuable tool."

She pointed to a recent independent survey that asked applicants to Ontario universities whether they had read the Maclean's rankings before applying. According to Johnston, about 70 per cent said they had read the rankings. That number was even higher among students with better grades in high school.

She also said that the Maclean's rankings are a valuable tool in a changing post-secondary education market.

"The baby-boom generation has been really concerned about the education of their children," she said.

She also identified shifts in post-secondary education that have made ranking more important.

"In 1993, significant cuts began and you saw the dismantling of a lot of quality that had been built up over the years and the argument that there wasn't a gap between this school and that school began to fall apart."

Maclean's University Rankings: McGill Highlights

Overall Ranking (Medical-doctoral):

1. University of Toronto
2. University of British Columbia
3. Queen's
4. McGill

• Compulsory undergraduate ancillary fees, at \$1132.63 for full-time undergraduate students, are the highest in the country.

• Total undergraduate tuition (includes fees): third-highest in the country

• National Reputational Ranking (includes all schools): 5th place

• Leaders of Tomorrow: 4th place

• Average entering grade (85.5%): 5th place

• Out-of-province students (29.7%): 1st place

• Library holdings per student: 9th place

• Alumni support: 3rd place

• Total operating budget spent on students: 9th place



McGill notched its second straight fourth-place finish this week



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Pharmaceutical Ads Targeting Young Women

Should Wyeth-Ayerst be allowed to continue advertising their birth control pills?

BY ALEX DIMSON
The Ubysey, Vancouver

Health Canada is concluding its investigation into whether a birth control advertisement featured on buses, televisions and in newspapers, violate Canada's Food and Drugs Act.

But Wyeth-Ayerst Canada, the drug company who manufactures Alesse, denies any wrongdoing.

At issue is whether the company complied with the laws surrounding the advertising of prescription drugs. According to the Food and Drugs Act, a prescription drug may only be advertised if it complies with specific conditions.

"Where a person advertises to the general public a drug for human use, the person shall not make any representation other than with respect to the brand name, proper name, common name, price and quantity of the drug," the Act reads.

In short, the company cannot advertise what the drug is used for.

The Alesse campaign consisted of two series of ads. The first series of television ads appeared in May, and featured women discussing contraception, without mentioning Alesse specifically.

After a break, the second series of ads went on the air in the summer, and featured the same women discussing relationships and other issues. These ads displayed the Alesse logo and the image of the pack of pills.

According to Ross Duncan, a senior policy analyst with Health Canada, each ad series was fine - on its own.

"The individual stand-alone pieces are fine. The complaints are [that these ads] are being broadcast relatively close to one another," he said.

Duncan said the investigation focused on determining whether the combination of these ads would make people equate Alesse with birth control, which would make the ads illegal under the Act.

"A young woman is going to see both ads," he said. "The same actress is talking about making choices, but using the word Alesse again. I think they'll be able to put two and two together and say 'listen, they're advertising a birth-control pill.'"

But Wyeth-Ayerst communications director Theodora Samiotis stresses that the "unbranded" and "branded" ads weren't run at the same time.

"This is not something we did or were intending to do," she said.

Samiotis said the ads were approved by Advertising Standards Canada (ASC), a national advertising association responsible for regulating the advertising industry. ASC is one of two third-party agencies that have the right to review pharmaceutical ads for Health Canada.

But while Health Canada has delegated the ASC as the authority on ads for over-the-counter drugs aimed at the general public, it can only make recommendations to advertisers about direct-to-consumer (DTC) ads for prescription drugs. Health Canada retains final author-

ity for prescription DTC ads.

Ray Chepsiuk, the commissioner of the Pharmaceutical Advertising Advisory Board (PAAB), the third-party agency responsible for reviewing drug ads targeted at medical practitioners, said that when he was shown the Alesse ads two days before they were aired, he had some concerns about the

two ads running close to one another.

"It's pushing the lines, it's pushing the edge. Did they go over? In my opinion, yes I think they went over the line. Are they far over the line? No."

Health Canada did not directly approve the ad before it was aired because Canadian law does not require "mandatory pre-clearance" for prescription drug ads.

Duncan said that if and when Health Canada receives formal complaints about ads, it investigates, as it has done in the case of Alesse.

But the length of time it has taken Health Canada to investigate the campaign, which is now in its last phase, has angered some academics.

Barbara Mintze, a Ph.D student in epidemiology at the University of British Columbia, says she is "very concerned that Health Canada didn't respond right away."

Mintze is currently researching the potential impact

DTC prescription drug ads could have in Canada.

"With an advertisement, if it's illegal advertising, if a misleading statement is shown, you've sent a message to quite a few Canadians. That's too slow," she said.

Duncan said the Health Canada investigation stems from complaints that were only recently filed.

If the investigation concludes that the ad is in violation of the law, Health Canada has a number of enforcement options, including requesting "a cease-and-desist order."

If an agency refuses to pull the ad, said Duncan, Health Canada may take the company to court, or even revoke its right to sell a product.

However, the Alesse ad campaign is nearing the end of its scheduled run, meaning that Health Canada's decision may be a moot point.

Regardless of its decision, the drug company has benefited from all this controversy. Samiotis said that Wyeth-Ayerst has had "much success" with the campaign, which she said is "targeted towards 18 to 24-year-olds to encourage them to speak with their doctors and begin an important dialogue regarding contraception."



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Tensions Flare at SSMU Open Meeting

Black students air concerns about SSMUs 'racial insensitivity'

BY ALEXANDRA CLEMENCE
The McGill Daily

Temper flared at yesterday's SSMU Open Meeting as a significant Black Student Network contingent and sympathetic students voiced their concern and anger regarding the ongoing BSN constitution controversy.

Debate began last week when the Student Society's Executive ostensibly rejected the club's constitution, infuriating Black students. Chris Gratto, SSMU VP Clubs and Services, told BSN members that the constitutional preamble was "inflammatory" and "exclusionary." Gratto later said that the constitution was rejected because of a procedural error.

"SSMU execs told us that our preamble was inflammatory...they said that we were not representing black students properly," said Peter Flegel, a member of BSN. Flegel pointed out that last fall, the Student Society's refused to fund the Africana Congress because it was deemed 'irrelevant to the McGill community.' Later in the year, Flegel said, SSMU publication The Tribune published a racially loaded cartoon.

"We are very upset by these events. We have tried to work things out with SSMU and we have had enough, and as far as we're concerned, SSMU execs should receive mandatory racial sensitivity training."

In response, Gratto insisted that the rejection had been made entirely due to procedural requirements, pointing to the

fact that BSN failed to provide a written attestation showing that a constitution has been ratified by a club's members.

"Student groups have a lot of turnover, so it's important that there is paperwork that documents that changes were made," said Gratto. "It is not like saying that [the preamble] is wrong or trying to dictate mandate. I am not sure how this got blown out of proportion."

One BSN member, SSMU by-laws and constitution in hand, pointed out that SSMU by-laws do not require written proof of constitutional ratification, and that there seems to be no official consensus on the part of the executive indicating the cause of the rejection.

Gratto did not directly respond to the student's question, and when she asked him to do so, the chair threatened to kick her out of the meeting. A number of students were outraged by this threat.

"If she leaves, I leave. And if I leave, you'll have to be calling security," one stu-

dent yelled out. "She has valid points that aren't being answered."

SSMU President Wojtek Baraniak, insisted that the BSN constitution was rejected because there was some doubt on the matter of whether or not BSN members were in support of the document.

"Was there discussion on the general nature of the preamble? Of course there was," said Baraniak. "It is a very profound statement. I agree with it, but it is a profound statement. I thought it was important that procedure was followed, and there was a question of whether people saw [the constitution] or not."

Baraniak chalked the conflict up to a "communication problem," and admitted that SSMU may not have handled things correctly.

"The best thing we can do now is to move on," he said.

But students at the meeting did not feel



Black students send message that 'enough is enough'

that moving on was the solution.

"This is the third semester in a row where we have seen racially charged incidents on this campus concerning SSMU and I think that it is time that we take some action," said Akin Alaga, a member of BSN. "I don't think that it is far-fetched at all to demand mandatory sensitivity training for all the executives...I would like to see strong support of all SSMU executives on this issue." Numerous students echoed Alaga's sentiments.

Baraniak said that he would be willing to undergo racial sensitivity training but said that he could not commit to making it mandatory.

Erica Weinstein of the Women's Union felt that the underlying difficulty in all these controversies is one of perception.

"This is about learning how to look at things, through a different lens," said Weinstein. "It is not just knowing about the issues, it is not just about learning about black culture. You must learn to always recognize prejudice within yourself and be constantly aware of it."

Other issues raised at the open meeting included the possibility of accreditation, library improvement, the CBA, and the Sexual Assault Centre's lack of a night office.

“We have seen a number of racially-charged incidents on this campus concerning SSMU and I think that it is time that we take some action.”

Vote Green, Send a Message, Candidates Say

Government not paying heed to environment, according to local Green Party hopefuls

elections



BY DAMIEN BUTVICK
The McGill Daily

If the Green Party gets its wish, Canadians everywhere will reject traditional political parties on November 27, and cast their ballots for the only party dedicated to the safeguarding of the country's environment.

Eight Green Party candidates appeared Monday night at Coaster's to deliver that message and promote their agenda of spreading concern for the environment to the modest-sized crowd gathered at the Avenue du Parc restaurant.

Speakers at Monday's event emphasized that voters in the upcoming federal election should not view voting as choosing the lesser of several evils.

"We hear about the Liberal Party and the Bloc Québécois, and there are much more important issues than [those addressed by] these two great parties. They never talk about the environment," said Gilles Bisom, a Green candidate in the Argenteuil.

Nonetheless, the candidates present on Monday night acknowledged that most voters would cast their ballots for the five major parties and that the Green Party campaign had more to do with drawing attention to relevant environmental concerns than with winning the election.

"The chances are not good at this point," admitted Jan Schotte, a U3 Architecture student at McGill and a candidate in Outremont. "For me, a win is if I get more people thinking about the issues that we're concerned about."

Bisom agreed that fringe parties play an important role in Canada even if they never win a seat in the House.

"If I talk to the person who will be elected and I tell him that we need a bicycle path or that there is an oil spill, he will listen to me more if I have 200-300 votes with me. It's like having a constant petition

with me," said Bisom.

In addition to urging people to vote with their conscience, the Green Party candidates also spent time emphasizing their particular environmental concerns and party platforms like promoting renewable energy, raising taxes on industrial polluters, and taking control of urban development.

"I see the continued suburbanization and the spread of urban sprawl over our most productive agricultural land as a crime," remarked Schotte. "It's creating very homogeneous neighbourhoods with only one choice for transportation, the private automobile. That choice happens to be one that is very negative environmentally and socially."

Brian Sarwer-Foner, a Ph.D. student at McGill and a Green candidate in the Westmount riding, saw voters' disinterest in environmental issues as a big problem.

"During election times, environmental issues tend to be marginalized," said Sarwer-Foner. "The environment is an issue that is fundamental to our own well-being now and in the future, and it cannot be ignored."

Some voters, like Rosie Patch, a U3

Sociology student at McGill, plan on casting their votes for the Green Party in order to send the federal government a message that environmental concerns should not be an afterthought in the political agenda.

"I feel that voting for the Green Party is voting strategically, so that we let the person who does get elected know that there is a certain percentage of the voting population who really care about environmental issues enough to put their vote in that direction," said Patch.

Greg Villemure, another voter who attended Monday's discussion, was not as confident that his vote for the Green Party would carry any weight.

"I do support the Green Party from a moral point of view, in that they stand for values and causes that I'm in harmony with. I would like to be able to vote for them," he said, "[but] would I be making a statement with my vote?"

Nevertheless, the Green candidates maintain that a vote for their party is not wasted, and will help send a message to the federal government that environmental concerns cannot be pushed aside for political expediency.



McGill student and Green Party candidate Yan Schotte

"Bloc Québécois say their campaign is 'Le Québec Gagne' and the Liberals talk about 'a better future for all of us,'" said Sarwer-Foner.

"Well, I say if we continue to ignore the environment, Quebec loses and we will have a worse future for all for us."

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Slibel wants to start things out with a lost and found announcement. Slibel dropped his writ this week, possibly in Leacock 132. If anyone has seen it, please report to slibel@mcgilldaily.com.... Seems it's going to take a lesson from Slibel for the folks at Maclean's to realize that everyone besides grandmothers and people in waiting rooms stopped reading their magazine years ago. On Friday, Slibel made a call to the fading Newsweek-but-with-more-moose-and-hockey of yesteryear, to ask for a heads-up on McGill's standing in the university rankings that weren't due out for a couple of days. The response on the other end? "Sure, wouldn't you and every other media person in the country like to get their hands on that." Quit kidding yourselves... All week long in Slibel's classes, it seemed professors have been

taking lessons from Stock(the gun rack)well Day, holding up posters and flashcards to emphasize their points. Among the highlights this week: "The Treaty of Versailles was a failure", "Amino acids are the building blocks of proteins" and "Alexander Pope was a four-foot-tall hunchback"...Seems somebody wasn't listening in confession. Slibel watched Wojtek Baraniak, McGill's own people's president, take some scolding from a reverend-in-the-making at yesterday's SSMU Open Meeting. So early in his political career and already Wojtek is getting on the bad side of the boss upstairs...Alexa McDonough popped by campus last week to drum up that KneeDipper groundswell of support in Quebec that's just waiting to be released. Perhaps of more interest is that she and visiting McGill prof Ed "The Horse" Broadbent

were spotted later at Stereo tripping the light fantastic with the rest of the Buena Vista Socialist Club. Slibel also heard that they went out to the Big Orange at Namur metro to pose while dressed entirely in orange.

Send your juicy bits of gossip and tender morsals of heresay to slibel@mcgilldaily.com. Complete anonymity assured. Heb beh.

ON TRACK ON CRACK

On Track: This Hour has 22 Minutes. While their co-opting of politicians into embarrassing situations has lost its novelty lately, they made the most of the Canadian Alliance's promise to hold referendums on anything that earns a petition with 350,000 names. All are invited to check out 22minutes.com to take part in an online petition to stage a referendum to ask Stockwell Day to change his first name to Doris.

On Crack: Ontario Government. While rescinding their pay raise bill for MPP's, the Harris government is now forcing all recipients of welfare to take a random drug test to ensure government money isn't going up their arm. We'd like to think that the dealers will make up for the lost business with sales to the Tory caucus.

Run for Your Lives!

The Daily's sick and twisted cartoonists can no longer be contained!

That's why we're devoting a special issue to their delusions of grandeur on November 27th!

To get involved email comics@mcgilldaily.com or come by Shatner B-03 and talk to Ben.

LETTERS AND HYDE PARKS ARE WELCOMED ON THE DAILY'S COMMENTARY PAGES. LETTERS MUST BE UNDER 300 WORDS, WHILE HYDE PARKS SHOULD BE UNDER 500 WORDS. PLEASE DROP THEM OFF IN SHATNER B-03 OR EMAIL THEM TO LETTERS@MCGILLDAILY.COM

John Ortvéd can't stop being THE ART DUMMY

It is raining and I'm listening to jazz. It is one of those little things that make life bearable. A cup of tea in the morning. The odd backrub. Jazz while it's raining.

I have too much work to do and too much time to work.

These are the short days before the winter. Before the white. Before a blanket of cold covers every inch of this city and leaves the lights that once shone bright dimmed, if not extinguished.

Stockwell Day has decided to get tough on crime. He thinks that serious time currently means, "horseback riding and playing golf and lounging around in a cottage watching a big-screen TV." Wow. Did you know Stock spends 90 minutes a day working out? Well, if he went to prison, he'd only have to work out for an hour, because after his horseback ride and round of golf, he could be involved in a little shower time exercise with three members of the Rock Machine. Then we'll see how he feels about abortion.

Stock has neglected to mention that Canada's crime rate is the lowest it's been in twenty years. Way to go you fucking nazi.

Politics is the opposite of jazz.

Norman Mailer once wrote, "For jazz is orgasm, it is the music of orgasm, good orgasm and bad, and so it spoke across a nation, it had the communication of art even where it was watered, perverted, corrupted and almost killed, it spoke in no matter what laundered popular way of

instantaneous existential states to which some whites could respond, it was indeed a communication by art because it said, 'I feel this, and now you do to.'"

Politics today could not be contrasted any better.

The election we have just witnessed and the one approaching in the coming months are perfect examples of how the watering down, the diluting of politics, has completely bored and alienated the public. Politics are not jazz, they are not the orgasm, they are the fart, and forgotten just as quickly.

Kennedy was an orgasm. Trudeau was an orgasm. George W. Bush, Al Gore and Jean Chretien are the furthest things from any allegorical representations of libido, nevermind the Dionysian explosion that is jazz.

We don't feel politics any more than we feel the music of Barry Manilow. Politics has become so diluted and weak in our perceptions, I have trouble finding musical metaphors to fill the void. Pop comes to mind, but at least the Backstreet Boys and Britney Spears can at inspire children; prepubescent youngsters are far more likely to run in fear from Jean Chretien than to scream at

him and lustily attempt to rip his clothes.

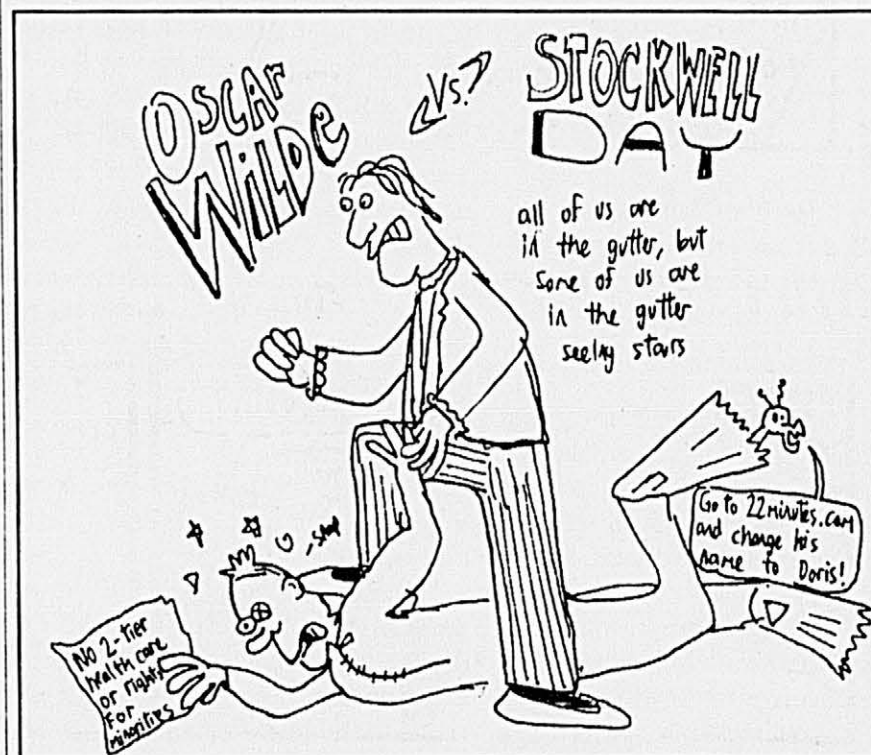
The recent elections down south and our own upcoming elections are examples of the complacency of the voter in his lack of participation or lack of interest, based entirely on the complete void of inspiration. Jazz won't be found in politics until we have someone to vote for who embodies the rebellious and un-quantifiable elements of Jazz music. We won't care until

there is someone worth caring about.

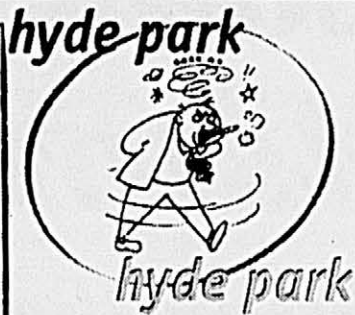
There are no jazzmen in North American politics. Nader is right; instead of playing to our tune, they're the ones making the music. And it certainly isn't jazz.

The Art Dummy appears Thursdays in Commentary. Reader response is always welcome and should be sent to letters@mcgilldaily.com

TITANS OF LITERATURE VERSUS FAMOUS MOVIE MONSTERS by Steve Barker



The Attack of The Plastic Fantastic Poppies



by JACK TENG

Remembrance Day has come and gone and if you had felt any kind of sympathy for the fallen you've taken time to honor them with a few moments of silence. Otherwise, if you were like most of the student population you appreciated the pause in your professor's yapping. In the last few weeks, we've seen an invasion of sullen old men looking more wrinkled by the year, wearing faded uniforms tinkling with medals and obscure dashes and bars. Of course, protruding from their gnarled hands, we find those ever-present, less than meaningful plastic faux-velvety red poppies. And yet this charade continues, as many do, by the strength of nostalgia rather than by any conception of reality. There have been television specials, newspaper

spreads and tear-jerking ceremonies. But what does it all mean to the chubby, affluent milk-stained and honey-fattened? A flip of the channel.

Our generation is two removed from the Second World War and one from 'Nam, leaving us with the "wars" -if you consider taking a hammer to a flea appropriate- of the Gulf and the sporadic incidents in Yugoslavia (minus the wars bigoted assholes felt weren't relevant (i.e. ethnically relevant) like the rebellions in Sri Lanka, the civil war in Afghanistan, the war between Ethiopia and Eritrea, the war(s) in Congo, and so on). I will not be accused of over-generalizations again and so I specify that the phenomenon I speak of is dominantly confined to North America. What am I referring to? The fact that we have nothing to remember, nothing to thank for the fallen, nothing but waste. Wars once galvanized people to go to rallies, to cheer on soldiers on parade or, astonishingly, to even inspire one to enlist. Today, we mostly just shake our heads at the stupidity of governments and sigh at spilled blood, while the glory of military parades is replaced by just plain embarrassment. The vaunted

peace-keepers of Canada, once real soldiers, are little more than hired guns and go between for NGOs, essentially there to soothe the nagging conscience of our foreign policy- supposedly one reflecting the will of the people to bring freedom and love to the rest of world too poor to fight for it themselves. Is this a result of our sudden access to huge amounts of information? Our immunity to state-run propaganda machines? On the one hand, every time blood is shed a deluge of peace-advocates clamor for change and justice but end up being shocked that the only way to enforce their bubble-gum view of the world is by pointing a gun in the right direction. On the other, there are the channel flippers; those who have the slimmest idea of the goings-on in the world and who couldn't care less if the world got blasted into oblivion so long as their corner of the world still had cable and 30 min. pizzadelivery. To them, world events are a boring interruption of their regular programming, newspapers are irrelevant, hell, it's a wonder if being literate at all is the norm. And the rest are the jaded and the cynics far too aware of their inability to do anything or

make any noise above the saccharinestatic that permeates all but the fringe independent news agencies.

Are these the people war heroes come back to and, apparently, fought and died for? Perhaps, there was a time when the word (I had avoided until now) "patriotism" illicit more than the rolling of one's eyes. Children of immigrants like myself have been indoctrinated more to survive and become lawyers/doctors than to feel the need to salute the flag, while the kids of Canadians, meaning non-immigrants, received not much more Canada-pride than exposure to a few flags. Growing up in a dominantly white elementary, I remember only one Remembrance Day lesson and not much else stuck except-maybe the first two lines of the anthem. This isn't an isolated case. This was the background on which Remembrance Day was celebrated. The result: achey show with less weight than a B-movie sci-fi flick.

Jack Teng is a U3 Biology student. Send your Hyde Parks to letters@mcgill-daily.com



by John Paul Koning



THE ART OF PARTICLES

I'm writing in response to the recent "debate" regarding Arts and Science students at McGill (November 6). I just wanted to comment on the fact that (whether we like it or not) both arts and science are interconnected regardless of your field of study. Arts often raises the questions that science tries to answer.

Arts and Science students are usually streamed separately and we tend to want to stake out and defend our territory. Where does this leave students, like myself, who have one foot planted neatly in each camp? If I told you that I'm a Psychology student, would you be able to tell my faculty? My degree? My workload? Probably not at first glance. Even though the Psychology department is administered by the faculty of Science and housed within the Biology building, its programs are offered to both

B.Sc. and B.A. students. In the same classroom, Arts and Science students sit side by side, handle the same amount of reading, panic over the same exams and hand in the same term papers. Where do we get the absurd notion that the only reason someone would choose an Arts degree is because they couldn't hack it in science? When Mr. Lee refers to the students smoking on the Arts' steps, maybe he doesn't realize that you don't have to be an Arts student to park your car in front of the most centralized building at the University.

Whether we like it or not, arts and science depend on each other. Still wondering to which camp I belong? Let's see, this semester I took "Introduction to Philosophy" and "Deviations in Childhood Development". Next semester I'm looking at Chemistry and Anthropology. Oh dear, I guess that doesn't help very much. Oh well, at the end of the day, does it really matter which letters I stick next to my name? To those who truly believe that their employment opportunities hinge on whether they took "Particle Physics" or "The Art of Listening", you still have a lot to learn about the world outside the ivory tower.

Sarah Kissel
U3 Psychology

The Daily Publications Society,
publisher of The Daily and Le D lit fran ais, is looking for involved, devoted students to sit on our **Board of Directors.**

Come by B-03 today at 3 pm to find out more or come by B-07 anytime to pick up an information package.

THE MCGILL DAILY

The Compendium Page and Mind&Body Will Return!

Ain't Life Odd by Mike Winters

The Daily is proud to welcome Ain't Life Odd from The Gateway at The University of Alberta to our crackerjack team of comix. More cartoons and art are always welcome, even if they don't have the word "life" in the title. Email us at comics@mcgilldaily.com



A Queer Look at Queer History

*From the fearful to the queerful in the history of
gay rights in Montreal*

BY MIKE DASCAL
The McGill Daily

Montreal's queer history is not a boring one. Queer history is of course full of oppression. But beyond this, the clashes between "straight" society, with its traditional moral boundaries, and the consciously subversive nature of gay culture, tend to generate some of the juiciest stories in the history of Montreal. Some are tales of severe injustice, others are about mistaken identity, some of them are pithy and some of them are just plain queer.

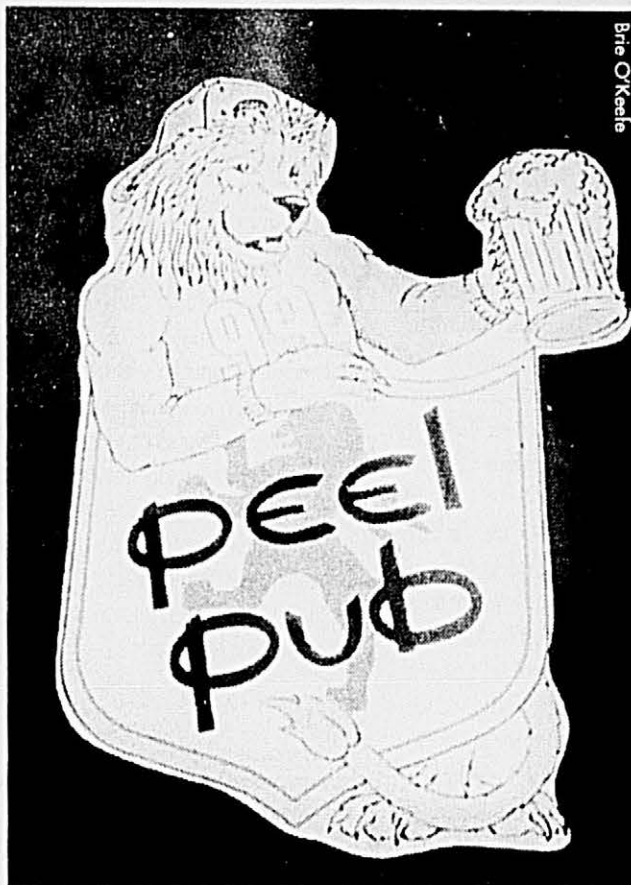
It All Began in the Roaring Twenties...

Montreal queendom has been around for quite a while. A volunteer for the Quebec Gay and Lesbian Archives mentioned that the first evidence of a homosexual gathering in North America was in Montreal when a group of men were found congregating in a "store." This store's entire merchandise was apples and muffins, or something of the sort, nothing else...

Aside from this tale, most recorded evidence of the community dates back only to the 1920s and 30s when most gay hangouts were centered around two areas on St.-Catherine. The first was around St-Laurent; the second, around Stanley, right in the heart of downtown Montreal.

The main split was one of language, but apparently there was also a difference in the frequenters of these areas in that the St-Laurent scene entertained a much more flamboyant crowd. This split village existed until the mid-80s, but there are still a few reminders of the old downtown "gay-bourhood." It is not uncommon to see older couples a bit west of Guy for example. The Mystique on Stanley remains open to this day, and Q-zone, a new bar, seems to aim at both this older gay population and Concordia students.

The first definite evidence dates back to the Café Monarch, which opened its doors in the late 20s. At this time "gay" businesses were restaurants or bars that were frequented by a mixed crowd. It is not odd then that some of these bars still exist today, and have changed completely. One example is that place no self-respecting queer man would currently be seen in, the Peel Pub.



Is that lion checking me out?



May I Have This Dance?

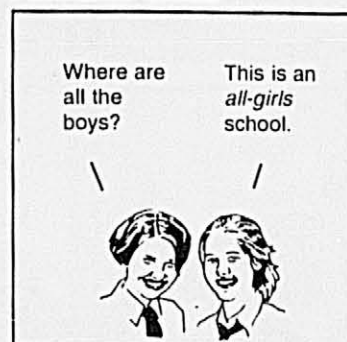
The 50s were not a very interesting period in Montreal queer history, with one exception.

In 1957, a popular gay entertainer, Armand Monroe, who performed regularly at Le Tropical, a popular gay bar, fought and won a short battle against the management to allow for gay couples to dance together for the first time in Montreal.

queer.

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Police Clean Up Queer Beer

The first evidence of police intervention on a gay gathering refers to a party raided in 1950. The party was going very well, the only problem was the liquor license - or rather, the lack thereof. The raid ended in a total of 376 arrests. Two men were charged with holding the party. The first, Bernard Guay, pleaded guilty to illegally selling alcohol and was fined severely. The other, George Laliberte, was subsequently acquitted because the law stated that only one person could be convicted for the crime. The other 374 men and women were arrested as "found-ins," and were each charged a smaller fine. At the end only 10 pleaded not guilty.

The interesting bit of this story comes the Monday morning after the arrests when everyone appeared in court. Of those arrest-

ed, some could not post bail and were forced to remain in prison for the weekend. Because there were so many arrests, some people were brought in in groups, including a group of a dozen or so men who, due to their detainment, did not have the chance to change out of their costumes. As the Herald put it "most of them were able to get through the embarrassment by simply raising their hand when their name was called and nodding when asked if they pleaded guilty. However, two names were left unaccounted for and owners of said names were ordered to speak up. A blonde in a leopard coat pleaded guilty in a quivering tenor voice, and a hefty brunette with an upsweep coiffure, a wide-sleeved gray coat and a becoming baritone growled 'coupable.' "

Canadian Stonewall, Eh?

In 1976 Mayor Drapeau, along with supporters, began planning for the Olympics through an "Olympic cleanup." The plan was to try to rid downtown Montreal of "undesirable elements" including prostitutes and homosexuals. This led to a number of police raids that clearly had no purpose other than trying to close gay establishments. One bath house, for example, Neptune, was not only violently raided, but its membership list seized. However, as much as minorities like to feel persecuted in their pasts, this cleanup was not, contrary to popular belief, the cause of the village moving to the area it is in now.

The biggest event in Montreal gay history happened a year after the Olympics, as police raids to gay bars and clubs continued. In October 1977, a raid on the Stanley street Trux Cruising Bar was the straw that broke the queer camel's back. Police entered the club in the early morning of October 22, armed with machine guns and bulletproof vests. They then proceeded to arrest 136 men, charging eight with gross indecency, two with drug possession, and the rest

as being found-ins. All men arrested were detained for over 15 hours and given VD tests.

The raid was carried out by one of two morality squads, and even the leader of the squad not involved said that unless sufficient reason was given, arresting people for being present in a licensed bar was wrong.

The Trux raid created frenzy both in the media and among gay activists in Montreal. Major Montreal papers criticized Lieutenant Bernier, the officer who authorized the raid but it was the people who raised the most havoc. During the evening of the same day of the raid, approximately 1000 people gathered at the corner of Stanley and St. Catherine to protest the raid and the arrests, creating the biggest Canadian gay protest of that time; some refer to it as the "Canadian Stonewall."

The protest achieved, if nothing else, a new level of activism in Montreal. "The police did us a great favor," Claude Beaulieu, president of the Quebec Association for gay rights, said at the time. After the protest people started creeping out of the woodwork becoming more and more active in the gay community. It was almost the beginning of mainstream gay activism in Montreal.



The police cleaning up Montreal's undesirable elements.

PRESSE, MONTREAL, LUNDI 16 MARS 1942

Le classique "portrait de noces"



Quelques heures après la cérémonie nuptiale, devant le révérend Paul

She couldn't tell, can you?

People often wonder how far a relationship can go when one person has a huge secret. Antoinette Arsenault answered that question for Montreal in 1942. It wasn't until shortly after 'Monsieur' Arsenault's marriage that his wife realized she had just married another woman. When the wife figured it out she went straight to her church which led to legal action against Arsenault. Charged and convicted of forging legal documents, Arsenault was sentenced to jail for an 'indefinite' amount of time. Thankfully this sentence was later found to be unjust and Arsenault was released. It is unlikely she returned to her ex.

Over the next few years there were some major advancement in gay rights in both Canada and Quebec as Sodomy laws were repealed and "sexual orientation" was read into the Canadian Charter of Human Rights and Freedoms. Between 1984 and 1986 the two gay areas seemed to merge and head eastward, mainly due to the stronger French presence, but also because the area was simply cheaper. This formed the village as it is today, although now the village is very bilingual and real estate prices are rising.

The community has of course grown in size and strength in the past few years. On August 1st, 1993, the first Montreal Pride Parade gathered at Jeanne Mance Park for its total participation of 4,600 people. It has since grown to a total participation of 1,700,000 people this year. But one must wonder if the gay community would be in the same state it is in now without transgendered husbands, drag court appearances, machine gun wielding morality squads, and parties where they all met at the Peel Pub.

PEDIGREE GIRLS

Whatcha doin' tonight?

I dunno. What's your skedje like?



Rent some movies. Masturbate. You?

Same here, I guess.



Want some company?

I could be persuaded.



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queer.

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A Hidden History: The Queer Presence at McGill, 1970 - 2000

BY EMILY HARRIS-MCLEOD
The McGill Daily

Did you know that a openly gay McGill professor was shot during a class lecture in the seventies? Or that famous author Judith Butler was "un-hired" by the McGill English Department after her lesbianism became known?

These are some of the many rumours that have been passed around the queer community at McGill for years, but queer history must be seen as more than a series of rumours and anecdotes. Queers have been active on this campus for over 30 years and have brought about change within our curriculum, our student government, and in the student press. It is time that we come to see this history as an important symbol of our ability, as students and Queers, to influence our community. It's our history, 30 years in the making.

QUEER ISSUES IN CURRICULUM

The first official gay/lesbian theory class in North America was taught at the University of Nebraska in 1970. Thirty years later, at a time when the University of Toronto and Concordia have instated queer-themed minors, McGill University still fails to offer an official, yearly queer theory class to its students. However, despite this lack of a yearly class, innovative staff and students have managed to negotiate several one-time-only queer-themed classes. These classes have occurred over the last three decades in a variety of departments.

The first of these gay-themed classes was offered in 1972 through a program dealing with biology and social change.

The class was designed as a seminar on sexism, and was taken for credit by five or six students. The three professors, one of whom was Bruce Garside from the philosophy department, dealt openly with the subject of homosexuality, even choosing Dennis Altman's *The Homosexual and Society* as the textbook. Somewhat to their surprise, they soon found their small class doubling and tripling in size, as more and more people caught word that a "gay class" was taking place at McGill. Many of these students expressed a need to speak openly and honestly about the still-taboo topic of gay sexuality, yet were afraid to have "the gay class" appear on their record. Thus, the professors found their small classroom in Redpath Library

becoming more and more crowded, until it was packed with over forty regular auditors.

Due the popularity of this class, it was decided that the group would continue meeting in the library lounge once per week. Supported by the student government of the time, the group became increasingly political, and decided to apply for funding and club status. And it was thus that the first unofficial gay-themed class at McGill gave rise to the university's first official gay student organization, which was called GAY.

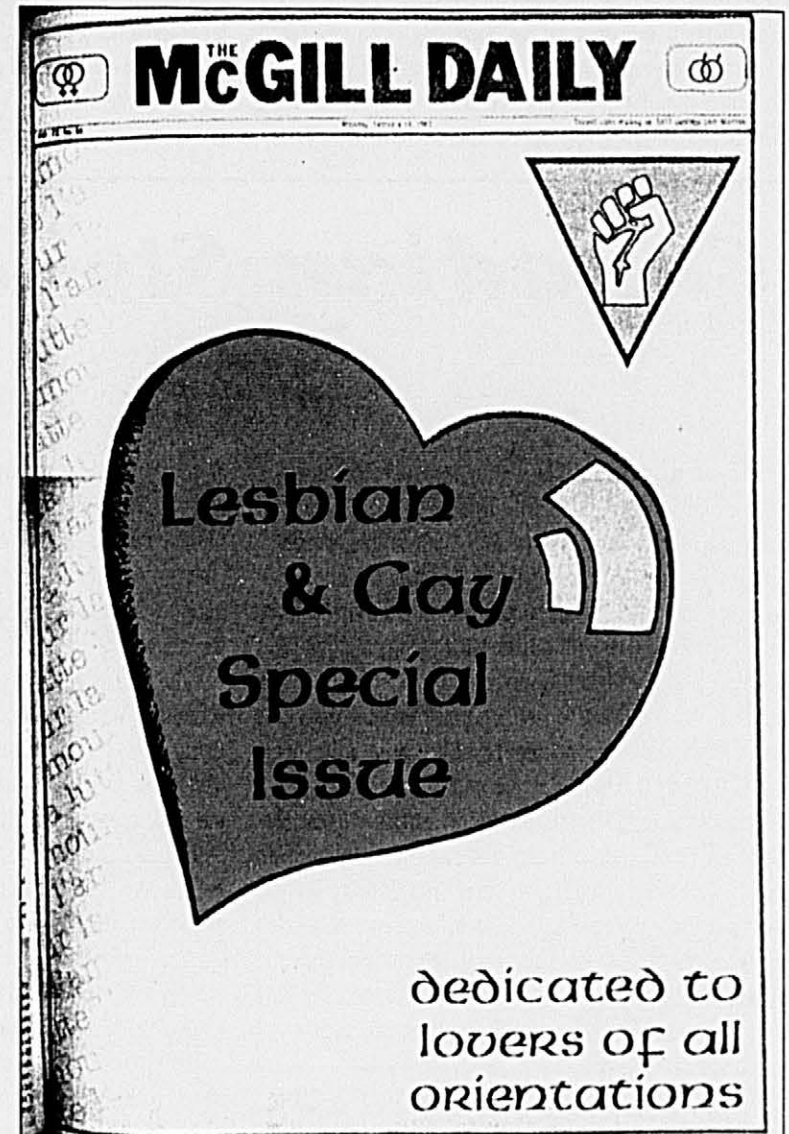
Garside's class did not lead immediately to any new developments in McGill's curriculum. In fact, the first class at McGill to be openly and entirely dedicated to queer issues would not occur for another twenty-six years. However, as the years passed, and as gay issues became less taboo, more professors at McGill began adding gay content to their classes. LBGTMM (Lesbian, Bisexual, Gay, Transgender McGill) began distributing a small queer course calendar, which used student feedback to rate courses based on their queer content and queer positivity. Such classes included Sexual Ethics, Introduction to Feminist Philosophy, and Contemporary Women's Fiction (which at the time was affectionately nicknamed 'Lesbian Lit').

Several departments, including Art History, Social Work, and English, have offered one-time courses on gay issues. Work is being done at the School of Social Work to ensure that their class, entitled *Critical Approaches to Practice with Gay, Lesbian, Bisexual and Two-Spirited People*, may become a regularly-offered course. Until then however, queer studies has not gained an official foothold in any department at McGill University.

QUEER STUDENT ORGANIZING AT MCGILL

Student group Queer McGill, originally called GAY, originated from the Biology and Social Change class in 1972. At the beginning, GAY was active in setting up a drop-in centre, a library and a telephone hot-line to provide legal and medical advice, along with confidential information and support.

GAY was in fact not the first group of its kind in Canada. Gay student groups already existed on several Canadian campuses, including University of Toronto,



First Daily Queer Issue in 1983

York University, Guelph, McMaster, and Western. However, what was remarkable about the formation of GAY was that it was the first Anglophone homosexual organization in Montreal, and thus was met with an incredible response from inside and outside of campus. The only other existing homosexual organization in Montreal at the time was the Front de Liberation des Homosexuels (FLH). Soon after the beginnings of GAY, the FLH was raided by the police, who stole the group's confidential membership list. Notably, the police never raided GAY, and generally stayed outside of McGill campus. Thus GAY became important to the Montreal community not only as the first Anglophone gay organization, but as a group with special rights and protections due to their placement in McGill.

One of the major endeavours of GAY

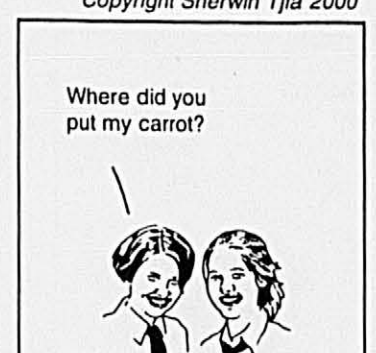
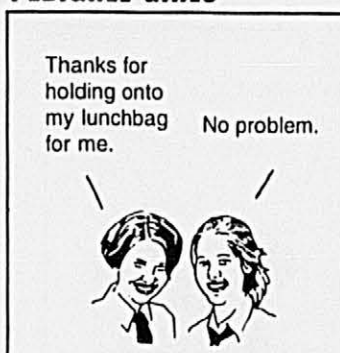
was to organize gay dances in the Shatner Ballroom - the first dance was held in 1972. Two years later, these monthly dances were regularly attracting over 2,000 people and raising significant amounts of money which GAY used to bankroll other emerging gay organizations such as Gay Line. Finally, in the mid 1970s, the liquor licensing board stopped granting permits to the group, and the dances stopped.

Due to constant changes in its executive, the gay/queer student group at McGill has changed dramatically from year to year. Even the name of the organization seems to be in constant evolution. GAY became Gay McGill soon after its inception, and then Gays and Lesbians of McGill (GALOM). Subsequent name changes lead to Lesbian, Bisexual, Gay McGill (LBGM), Lesbian, Bisexual, Gay and Transgender

queer.

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McGill (LBGT) and finally, in 1998, Queer McGill.

Some of the endeavours of this group over the years have included a drop-in center, a phone-line service, social events and outings, political actions, discussion and support groups, newsletters, and pride week/awareness week celebrations.

ACTIVISM, CONTROVERSY AND BACKLASH

The 30-odd years since the beginning of a gay liberation movement at McGill have been peppered with numerous controversial incidents. Issues of funding, censorship, homophobic rhetoric, hirings and firings, and graffiti have consistently lead to heated debate among members of the McGill community. One of the most notable of these incidents involved Chris Carter, the first openly gay president of the Students' Society of McGill University who was elected in 1996. Carter was elected with 34 per cent of the vote in a six-candidate race which was, according to Hour Magazine, "remarkably free of homophobia." Carter was backed by a coalition of the Sexual Assault Centre, the Black Student Network and LBGT, where he served as administrator in 1994.

At the annual McGill blood drive in October, Carter was given permission from SSMU to petition the Red Cross' policy which prevented men who had had sex with men since 1972 from giving blood. In an attempt to raise awareness of the Red Cross' discrimination, Carter issued a press release decrying the screening process, and saying that he would try to make a blood donation to raise awareness against what he referred to as the agency's "homophob-

bic" screening questionnaire.

The Red Cross, fearing that the protesters from "high-risk groups" would decide to lie on the questionnaire and therefore be allowed to make potentially tainted donations, cancelled the blood drive. Meanwhile, angry students protested Carter's "sabotage" of the blood drive, and held a demonstration to demand that he resign as president. Other students joined Carter's efforts against the Red Cross policy, and called the protests against Carter homophobic.

Chris Carter did not resign as SSMU president, and was able to complete his term with significant student support. However, he continued to face a homophobic response to his openness about being gay. In February 1997, the McGill Daily printed a photo on their cover of a defaced petition concerning the SSMU constitution and representation for larger faculties and constituency groups. The petition was defaced by the words "We have a fag for a president, this is a sodomy agenda."

The Red Cross did return to McGill, contrary to some students' predictions that they would not. However, they have not made changes to their questionnaire. Héma Quebec, which now runs the blood drive at McGill, also prevents men who have had sex with men from giving blood and Queer McGill continues to run annual protests.

INSTITUTIONAL HOMOPHOBIA - HIRINGS AND FIRINGS

Has McGill University ever been guilty of institutional homophobia? Bruce

Garside, one of the professors of the first gay-themed class at McGill, thought so. Garside wrote an article in The McGill Daily in September 1974 explaining how he felt that his termination from the Department of Philosophy related to his involvement with the gay liberation movement. In the article, entitled "Surviving the McGill Philosophy," Garside wrote, "I don't think my position would have been in jeopardy if it had not been for my involvement with gay liberation." He identified other faculty members who were dismissed due to gay-related issues, and cited one example of a student who was turned down by the department of immigration after his academic advisor informed them that he was a homosexual. Garside went on to discuss how "the reality of repressive tolerance at McGill is painfully evident," and stated his opinion that "it has become increasingly clear to me that universities are not going to serve as vehicles for radical social change." In his time at McGill, Garside had certainly experienced anger from students and staff who disagreed with his sexual identity and political views. While lecturing in the early 1970s, in what appeared to be a protest against his politics, Garside was shot with a blank bullet by a man who ran quickly in and out of the classroom.

There have been other reports, mostly from the 1970s and 80s, of institutional homophobia at McGill. The Daily occasionally reported on students who felt that they had been rejected for PhD

status due to their sexual orientation. Additionally, famed critical theorist Judith Butler was hired by the McGill English department twenty years ago, and then allegedly "un-hired" when it became known that she was a lesbian.

In 1991, the Québec Human Rights Commission found that there was an atmosphere of homophobia at McGill. The paper quoted Raynald Lepage, president of

nars on transgenderism to interested groups, and has reportedly tried to organize a queer group for McGill professors. In a 1995 interview, Jensen stated that "My colleagues at McGill have been proper and good. [But] they haven't gone out of their way to accommodate me...it's a very subtle discrimination."

QUEER ISSUES AND THE MCGILL PRESS

The McGill Daily played an important role in the beginnings of a gay liberation movement at McGill. A search through The Daily archives uncovers a sudden explosion in the number of gay-themed letters and articles beginning in the early seventies. In the fall of 1971, the paper ran a long series of anguished letters from closeted homosexuals on campus. In the fall of 1972, the three teachers of the biology and social change gay-themed class wrote an exposition piece on homosexuality at McGill, entitled "School Is Not a Gay Place to Be." The authors of this article noted that "Gay people at McGill experience hostility from both the right and the left when they attempt to change the attitudes and practices which result in gay oppression. This reflects the isolation of gay people everywhere but it is probably the most acute of any urban center in Canada or the United States."

In the early 1980s The McGill Daily began publishing its queer special edition. In 1983 the queer supplement was combined with the Valentine's Day edition, under the title "dedicated to lovers of all orientations." This edition raised the ire of many on campus, and lead to the beginning of a new, short-lived McGill paper called MUM. MUM was born largely out of protest against the Daily's so-called overemphasis on gay issues, and employed homophobic rhetoric to criticize The Daily's coverage. MUM did not last long.

The McGill Daily has continued to publish its queer supplements each year, but these days no new newspapers are born in protest.

a small group called Lesbian and Gay Employees of McGill (LAGEM), who cited an example in which "a supervisor told an employee that had that person known that the employee was gay, he would have never been hired." In 1995, the university was still without a sexual orientation policy for its staff.

While it is rare that a professor is able to be fully open about their sexuality, there have been some notable examples of profs who have been able to be open, and even political, about their orientation. Olivia Jensen, for example, is a professor of geophysics at McGill who is also an openly-transgendered woman. Jensen gives semi-

Although one article cannot do justice to the richness, nuances, subtleties, and secrets of queer history at McGill, it is certain that the last 30 years have been important ones for queer people at McGill. Throughout these year, Queers on campus have played the leading role in changing the views and raising tolerance within the McGill community as well as in the entire city. And it's about time we began to remember.



Students rally on the steps of the Sutherland Building to support SSMU President Chris Carter

PEDIGREE GIRLS

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Lynn, I have to confess... I've been having impure thoughts about you.



What kinds?



queer.

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Painting the Town Pink

BY MIKE DASCAL
The McGill Daily

For those of you who don't know all you want to know about the Montreal gay village, here's a short guide to the flamboyant gay nightlife of Montreal. The village is located approximately between Berri and Papineau and centered around St. Catherine. The best way to get to any of these fine establishments (if it's too far to walk) would probably be via the Beaudry Metro station located in the heart of the village and decorated appropriately by the STCUM with rainbow columns.

1 Stereo

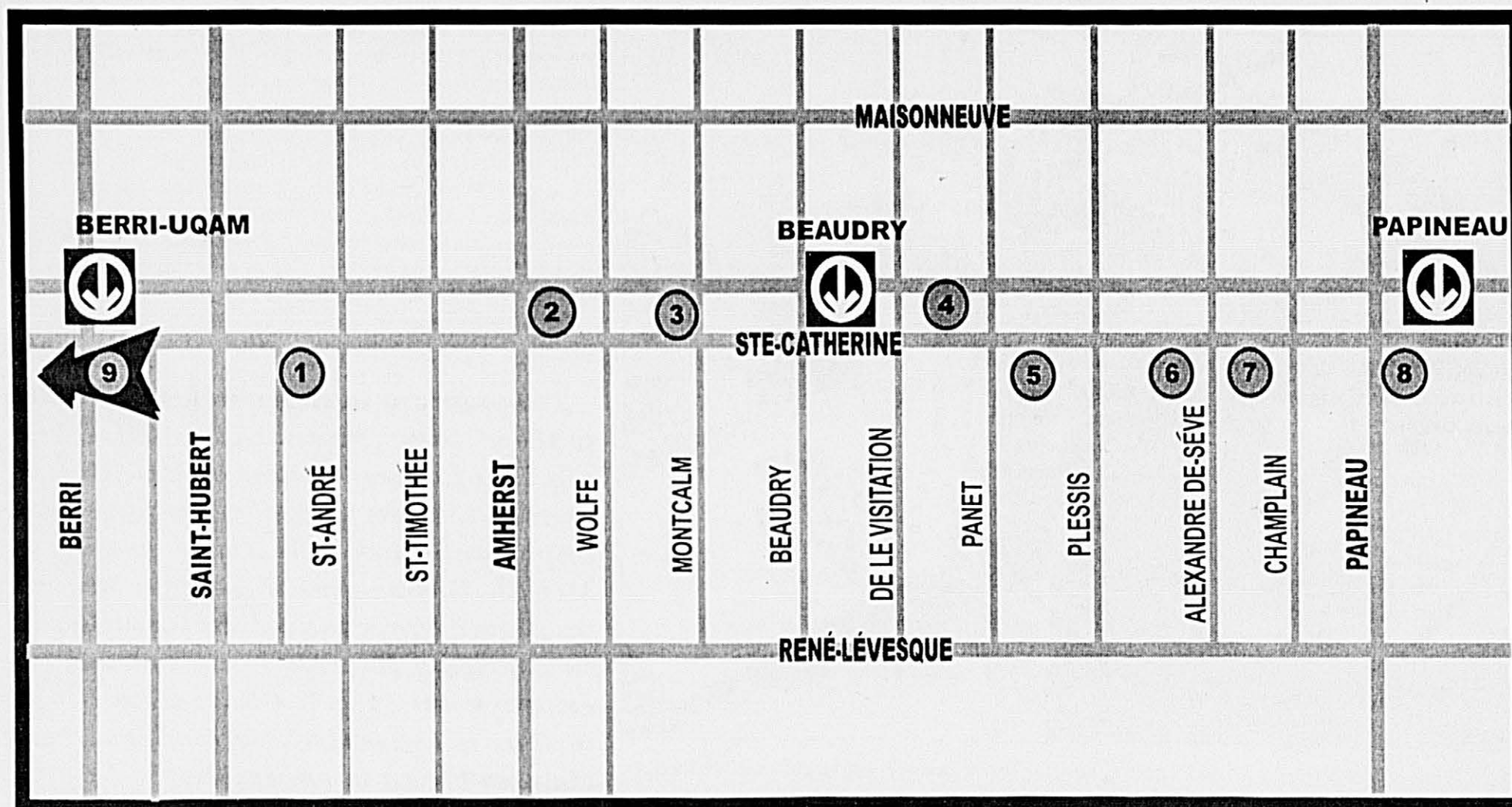
- 858 St. Catherine

Known to most as the "gayest" of the Montreal after-hours clubs, Stereo often sees a mixed crowd of people. It offers one large dance floor and some chill out spots for when you just need a break. Guest DJs from all over are not uncommon and usually attract quite a crowd. The only real problem is the hefty cover charge of \$25, which doesn't even cover the whole night considering that doors don't open until 3 a.m. If you handle the cover though, Stereo is about everything you could ask for from an after-hours club.

2 L'Entre-Peau

- 1115 St. Catherine E.

One of the most popular Drag Queen clubs in the village, L'Entre-Peau offers shows performed by people who pretend to sing songs of talented performers. An evening at L'Entre-Peau can be lots of fun. The crowd is generally very mixed in orientation and gender (although sometimes you can't always tell the latter). There's good service and it's a pretty comfortable setting. If you're looking for a truly flamboyant show though, you might prefer Chez Cleopatra.



queer.

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PEDIGREE GIRLS

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My life was perfect until you showed up.



Like, why did you luck with it?



Unity

- 1400 Montcalm
(corner St. Catherine E.)

3

Most who venture to experience the Montreal gay community night scene begin with Unity. In the years since its opening, Unity has become the gay club of the city. It's young - average age is between 18 and 25; it's big - three dance floors and six bars; and it's busy. The pub is open all week long and offers a nice environment to sit down and have a drink. The club schedule is as follows. Thursdays are sex/sushi/alternative night, which means nothing other than the R&B floor becomes slightly alternative. Fridays are techno/student night, which means cheaper beer for students. Saturdays and Sundays are not normally designated, but are rarely too different from any other night.

9

Chez Cleopatra

- 1230 St. Laurent (right below St. Catherine on the west side)

Cleo's is not actually in the village per se, and it's also rather seedy and somewhat sketchy, but it offers some of the best drag shows in Montreal. Resting above a strip club, being at Cleo's almost feels like you're in an underground bar somewhere in the early 70s. Of the regular performers, there is Alexis K, who you won't believe is a man; Madame X, a performer from Vegas known to have the best costumes in the city; Venus and her dancers, who are about as close to a live Madonna show as you can get; and Mme Coquelicot, a lovely large French queen with a real stage presence. If you're looking for a drag show, Cleo's is definitely the place to go.

8

Le Stud

- 1812 St. Catherine E.

The name speaks for itself. If you decide to venture inside you will probably promptly leave, never to return. (The Daily cannot be held legally or morally responsible for any consequences of your entering this establishment.)

4

Sisters

- 1333 St. Catherine E.
(second floor)

Montreal's best-known lesbian bar is unfortunately rather disappointing for most. Drawing a mostly-older crowd, the club is small, and has a tiny dance floor. When it's crowded, perhaps the worst part is trying to get anywhere, as there's only one way to go. On the other hand, it's relatively inexpensive, the décor is very nice, and with a group of people it can make for a fun... uh, out-ing.

6

Sky Club & Sky Pub

- 1474 St. Catherine E.

Sky has, according to rumour, been purchased and sold a number of times in the past few years. The club seems to have changed hands again lately, and renovations are currently being carried out. It's unclear what parts of the club are being closed until renovations finish in a few weeks. When the club reopens, keep an eye out for the return of Ciel Mon Mardi, where Mado DJ's every Tuesday night for a good crowd at for a cover of only \$3.

Le Drugstore

- 1360 St. Catherine E.

Drugstore is more than a bar. It is, rather, a six story complex that includes two terraces, a 'New York style' restaurant, dance floor, and hair salon. Although not too much can be said for the dance floor, the drinks are relatively cheap and service is fairly good. One of the terraces is heated, making Drugstore the only comfortable place to sit outside in the village during early or late summer, and Daniel Beliveau, the coiffeur is one of the best in the city. Only at Drugstore can you sit on couches eating or drinking while you wait for your friend who's getting his hair cut, all at a reasonable price.

5

Bourbon Complex

- 1584-1661 St. Catherine E.

The Bourbon Complex is like a larger version of Drugstore. The Complex takes up an entire block of St. Catherine, and includes a restaurant or two, two clubs, a hotel, and a new multi-story bar. The components are almost all connected inside and during the summer are again almost all connected through their rooftop terraces as well as a ground level terrace that extends the behind the complex. Club Sandwich, a 24 hour restaurant in the complex, provides a reasonably priced fast-foodish diner environment. It's strongly recommended if you're looking for after hours snacks. La Track is a step up from Le Stud. It may not be the best club in the city but it isn't as bad as many claim. It is true that most of the time it's full of scary older men, but most of them are very friendly and don't harass the younger crowd. Meteor, the new bar, hasn't really gained any popularity since its opened and is usually pretty desolate. Mississippi, the second club, is attached to it; unlike La Track, it welcomes women. Wednesday nights are the only truly busy nights for the clubs in the complex. On Wednesdays, beer is \$1.75 a bottle at bars throughout the entire complex and the music can be better than some nights at the more popular clubs.

7

PEDIGREE GIRLS

You know, I wish they would make an afterschool special about a bi-curious private schoolgirl.



Why?



Oh. No reason.



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queer.

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Straight Outta Stonewall

It'll take a nation of millions to hold us back

BY JAN SCHOTTE
The McGill Daily

Rap is the new devil music. Much in the way of 1920s jazz, hip-hop's lyrical element has been pegged with the blame for more than its share of society's perceived decline. Aside from the hot button issue of violence, hip hop is singled out for spreading messages of misogyny and homophobia. But how homophobic is hip hop?

It's quite instructive to look at hip hop in comparison with other musical cultures. Why does hip hop catch so much flak? Reggae and dancehall for example, involve a considerable amount of homophobic lyrics, often with specific and violent threats. So why the differential treatment? Reggae's public faces are the glaringly positive Bob Marley and Burning Spear. Dancehall artists getting popular exposure include Buju Banton and Beenie Man, who both have homophobic lyrics, but this is never seized on by public morality monitors.

On the other hand, country music rarely if ever has homophobic lyrics, but is rooted in regions where anti-gay feelings are strongest.

Perhaps what makes rap lyrics stand out has to do with the style itself. Rapping is a very personal form of expression, with an emphasis on keeping it real, or being true to yourself and where you're from. Unlike other forms of popular music, rap has few examples of ghost writing, and tends toward a much more off-the-cuff, often improvised, sensibility. The gutsy, personal tendency is what makes a lot of hip hop so exciting. But it allows for latent negative feelings to be exposed.

Because of the emphasis on machismo and one-upmanship, rappers may well call their rivals faggots, but they say this to imply weakness, not sexual orientation. In seeming contradiction, the gay hip hoppers who live in this environment rarely get hassled, as long as they're seen as manly. This seems to imply far more an idea of insecurity or sensitivity about strength and manliness than a deeply rooted hatred against gays. Of course this doesn't vindicate hateful and hurtful lyrics, but it offers some explanation. As Mos Def has said, "when you live in the ghetto, you have to have durability. You can't show any sign of weakness. So, what often happens is that you begin to appear as a one-dimensional human being."

HYPERMASCULINITY AND GAY CULTURE

It might seem that the present promotion of a commercially driven faux-gangster branch of hip hop wouldn't attract the average gay man. But visiting the village or seeing noted gay artist Tom of Finland's work, reveals the obvious link between hypermasculinity and gay culture. In fact, gay culture often seems far more obsessed with hyper masculinity than "straight" hip hop does. Tom of Finland's images take macho characters such as bikers or cops and embellish their bodies to impossible proportions. There is also the strong link between fashion and hip hop that ties it to gay culture. Much Diesel clothing (quite popular among gays), for example, takes its cue from "urban" hip hop style. And Sean John clothing (Puff Daddy's label) paraded by male runway models seems blatantly homo-erotic.

In reality, there seem to be more similarities between gay popular culture and hip hop than there are differences. House music, which came from Chicago's gay black scene, has come to dominate the sound systems of gay clubs. Today's house DJs continue to draw on strong hip hop influences in their music. This musical



Work by gay hip hop head Keith Haring

connection between the two scenes is not just a recent phenomenon. Afrika Bambaataa was an innovator in both house and hip hop. When hip hop was coming up in the 70s and 80s in New York, there was significant interaction between many marginalized groups.

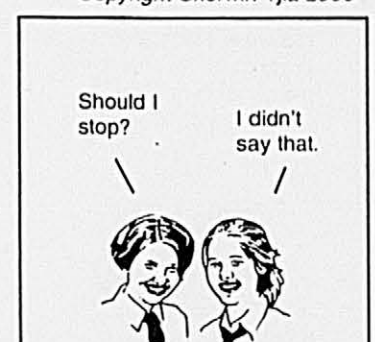
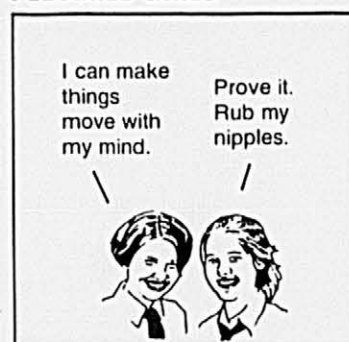
Hip hop heads, punks, queers and Rastafarians all mixed, creating some very

interesting musical collaborations. These include the now famous Beastie Boys, and Blondie with Fab 5 Freddie. These groups were all shunned by the mainstream and their impact was first felt amongst the fellow outcasts, before catching on more widely. Gay artist Keith Haring was involved in many aspects of the hip hop scene, including graffiti and breakdancing.

queer.

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PEDIGREE GIRLS



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DASTARDLY RECORD COMPANIES

Certainly, little of the hip hop that makes the hit list reflects these links. This is indicative of a deeper problem within the music scene. Mos Def has noted that record companies actively court violent and materialistic acts because this type of nihilistic sensationalism sells well among the suburban guys who are the vast majority of hip hop's consumers. This often leads to more positive messages being ignored.

The underground scene, which attracts much less media attention, is far more connected to its fans, and represents a far larger number of artists, including rappers as well as breakers, DJs and graffiti painters.

So is this scene more gay friendly? Not necessarily, but certainly the emphasis of the lyrics is usually not on hatred or violence, and is certainly less blatant in any homophobia it expresses.

Many remember groups such as Public Enemy that were pushing socially conscious messages a decade ago and wonder what has happened to hip hop. Unfortunately, around the beginning of the 1990s there was a change in interest from the record companies and media, who began to promote the violent gangster style. The success of this caricatured negative version of hip hop sets back more positive messages being delivered by many lesser-known artists. But a strong current of fighting against injustice continues and is moving from its current dominance of the underground to the mainstream once again through artists such as Common and the Roots.

GIRL ON GIRL ACTION

Homophobia is less apparent in the lyrics of female rappers. Female emcee Queen Pen made a splash recently with a track called Girlfriends, which rhymes about some girl-on-girl action. But mainstream culture has always been more open to the straight male fantasy of two beautiful women making out than it has been to gay males. In fact, when asked about gay men, Queen Pen has a far less positive view. "There aren't any gay rappers as far as I know, and I don't think that it's a very interesting subject," she has said. "Why can't people concentrate on the positive aspects of hip hop?" This divergent attitude about male and female homosexuality is more a reflection of a common attitude than an expression of a homophobia that is specific to hip hop.

Lil' Kim is seen by many as a positive role model, due to her rejection of a submissive female sexuality in favour of a more assertive attitude. She has become a significant gay icon, featuring on the cover of both *Genre* and *Out* magazines. That

she should be so honoured is no great surprise: strong female artists have often made it as gay icons, from Judy Garland to Grace Jones. In *Out* magazine, Lil' Kim stated that gays "like people with confidence because they have to have a lot of confidence to be the way they are."

In fact, she is actively cultivating her position as a gay icon, and is very pleased with this role. On her latest album, *Notorious K.I.M.*, she recorded a song with drag superstar RuPaul, who has since stated that he feels she is "like a daughter" to him.

REPRESENTING

There are a growing number of out crews that are spreading love throughout the land, such as Rainbow Flava, DJ Katey Red and Juba Kalamka. Unfortunately they have yet to catch on with the hip hop underground or mainstream, and are largely confined to the fringe.

So what about gay hip hop fans? Despite the substantial negativity in the scene, there are significant groups of "homo thugz", gays who are involved with the hip hop scene. Several clubs throughout North America already have gay hip hop nights, notably the monthly night at New York's Warehouse. A recent *Village Voice* article tells how many popular hip hop crews perform at the Warehouse nights, although quite clandestinely. If word of these performances were to get out to the mainstream, it could lead to speculation about the sexual orientation of the group's members. Notably, the clientele for these evenings is not generally the same as for the regular gay scene. They are largely indistinguishable by sight from the average hip hop fan, right down to the Timberland boots and iced-out jewelry. And although they are known to be to gay in their neighbourhoods, they don't get hassled because they're still seen as manly. This is a key, if subtle, quirk in the homophobia that is so common in rap lyrics. It is not homosexuality itself that receives the harsh criticism, but the lack of virility, that is often associated with gays.

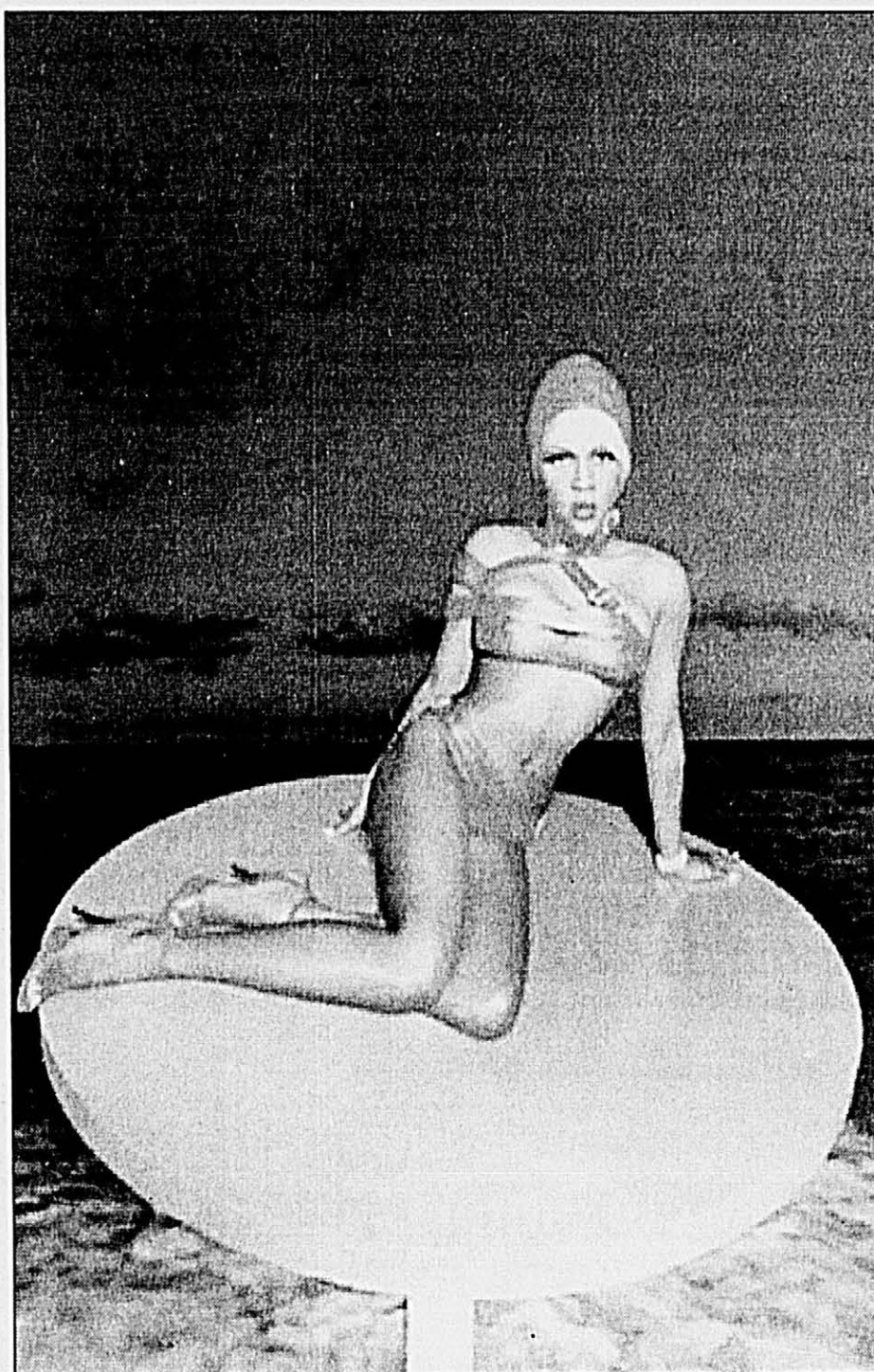
So how do we challenge the continuing homophobia in hip hop? We have to admit the existence of homophobia in both the underground and overcome the negativity of the mainstream. The negativity of the mainstream cultivates homophobia in wider society and influences underground hip hop.

But if there's one thing that gets respect in hip hop culture, it's skills.

Probably what would really force haters to reassess would be the rise of a talented gay rapper, or the coming out of an existing gay rap star. It can only be a matter of time.



Homo-bating N.W.A., straight outta the eighties



Mainstream rapper and gay icon Lil' Kim

PEDIGREE GIRLS

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Where are all the boys?
This is an all-girls school.



Holy shit! Really?
Sorry to break it to you.



That's okay. Hey listen, do you know how to use a strap-on?



queer.

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Finding a Cocoon in the Post-Gay Wasteland

BY JOHN LESARE
The McGill Daily

My love affair with certain areas of contemporary art notwithstanding, the prefix POST, while being the most integral part of the title of this column, (without it I'm just a Hippo), is truly a crutch as of late. Post-ironic. Post-industrial. Post-structuralism. Post-modern. This prefix loses any sense of definition as soon as it becomes a catchword -- the "post" becomes all-important, while the noun it modifies loses much of its meaning. Take for instance the notion of Post-Gay or Post-Queer.

This week I want to tell a story. I want to tell my story of how a set of experiences, taking place during a time when I was exploring my sexual identity, stood to redefine the term queer for me. "Queer" has long been a complicated concept for me as I have journeyed with my friends and others in trying to better understand sexuality, where it comes from, and most importantly, where it's taking me.

DECEMBER 1998

Lost for over 3 months in the fascinating wanderings of Karin Cope's "Queer Theory" course, a final seminar presentation by my group was to bring this mile-

stone class to a close. Having met several times over the previous month to prepare, my group decided to organize a queer *carnivale*. Drawing on several stereotypical queer references, including the body builder, the raver, the drag-queen, the artist, and the caterpillar, the carnival was a smash.

All set to meet some friends after the *carnivale*, I was convinced that my experience in a "queer space" was over, as if there were thick black lines delineating that identity from all others, a distinction which gave me comfort. Having met with my friends, one boy and one girl, we flirted playfully with the idea of a three-some that evening; I found myself kissing both Zachary and Sam with equally lusty thoughts. Add alcohol.

I never did find out what might have happened between myself and my two friends that night because the three of us ended up in a suite at a nearby hotel on an invite from members of my carnival. They had spotted Zack, Sam and I exploring each other's tonsils at Gert's Pub of all places, and the next thing I knew I was on an elevator headed to the 19th floor (I still have the room key). The group was a diverse mix, a "queer" mix even, of bisexual women, a lesbian couple, a couple of drag queens, and us. Taking an inventory as such, however, seems and appears odd. With music, room service, a king-size bed, buckets of ice, cigarettes and other drugs, and yes, a group willing to be

liminal and to be undefined (if I can define a group like that), a queer space existed for several hours. A madonna-esque, ravaging game of truth or dare acted as ice-breaker. (I say ravaging because at two different points the same person was both dared to hang car-keys from his testicles and to shave his ass hair). He of course complied with both dares, since to not do so would have seemed truly odd.

In such situations one seems to do first and ask questions about identities later. All the academia or quibbling in the world cannot stop forces of sexuality or define them so completely that they can ever be completely lucid.

Nowhere was this more evident than in the bizarre and deliciously wonderful presence of no less than eight people on a king-size bed, in the dark, with three buckets of ice, interweaving themselves and exploring the hot cavities of human bodies with cold cubes of H₂O. It is difficult to describe, but in an effort I will make an over-simplistic and overtly heterosexual analogy. Take those ice or food scenes from "9 and 1/2 Weeks" and multiply that times 10 with everyone wearing blindfolds. Blankets finding themselves into the mix, and by removing a few more pieces of clothes, identities gradually found their way back into the bed, inevitably organizing the chaos and coupling groups into sexual grasps.

When I think of these people, I am somewhat indifferent. When I think of the space which we all occupied briefly, I am sad. I am determined to return to places

like it and to make sure that I am not ignoring further invitations to such a space.

The ultimate thrust behind the recounting of this story is to point out that no matter which theorists might tell us that we are now Post-Gay, or past the era of sexual identities holding meaning, we must allow ourselves to realize that it is from these points of identity, even mistaken or flawed ones, that change becomes possible. It is from the static nature of the status quo that new experiences and new identities are felt to be necessary and are forged. In a world that

seems rapidly to be moving towards sexual self-effacement and total indeterminism, we have to re-empower ourselves by identifying the boxes we are in and which people will persist in putting us in, if only so that we may launch ourselves into the queer spaces that will break us out of them.

Next POST-HIPPO: Music (I promise) and other naughty sexual noises too!!!

John Lesare welcomes comments/criticism of this week's ideas at kuid@hotmail.com



queer.

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New Björk, New Björk

BY MARLA ARBACH
The McGill Daily

Pop singer Björk may have put Iceland on the cultural map, so to speak, but Baltasar Kormákur's refreshing take on Nordic life should open a lot more eyes to the country, as it certainly did when it screened at the Toronto film festival in September, and lately at the *Festival du Nouveau Cinéma* here in Montreal.

101 Reykjavik, a smart comedy/drama is marked by the fact that it is totally different from anything American mainstream cinema has to offer. In a way it's the *Trainspotting* of Scandinavia, a realistic look at modern life (despite its bizarre storyline), served up to the audience through witty and ironic voice-overs from the main character and supported by a killer soundtrack by Blur frontman Damon Albarn.

Hilmir Snær Guðnason plays Hlynur, a 30-year-old who lives with his mother and coasts through life avoiding unemployment insurance agents by day and getting totally smashed by night. Something's rotten in the state of Iceland, and Hlynur knows it. Like *Trainspotting*'s Renton, when he manages to shake himself out of his stupor, Hlynur feels unsatisfied, and if he thinks his life sucks at the beginning of the film, baby, has he got another think coming.

A beautiful Spaniard, Lola Milagros (played by the wonderful Victoria Abril), enters Hlynur's life, only to throw him for a loop when she admits that she's his mother's girlfriend. This, of course, doesn't stop either of them from a night of wild sex when the mother's away. And as if that wasn't bad enough, Lola gets pregnant and then decides that she's going to have the baby and raise it with Hlynur's mother (who, of course, doesn't know that her son is the father).

101 Reykjavik deals very matter-of-factly with Berglind (the mother) and Lola's lesbian relationship. No one seems particularly shocked when the two discuss

raising a child together, which is rather unfamiliar to North American audiences, as are the candid questions Hlynur bitterly flings at Lola the morning after, as he's trying to figure out what their night of passion meant to her. One of the best and most memorable scenes comes when Berglind very timidly brings herself to tell Hlynur that she's involved with Lola. A fifty-something woman coming out to her son at the kitchen table is totally touching, as is the way Hlynur defends her when his friends tease him about her.

Some might accuse *101 Reykjavik* of being a completely far-fetched story that would never happen in real life, and they might be right. How many guys do you know whose mothers have lesbian lovers, forget the whole part about the affair and the baby? However, Kormákur's witty script and great cinematography, not to mention the excellent performances from all three leads (and from Kormákur himself in a supporting role), make the film believable.

101 Reykjavik is a fantastic film if you want to get away from conservative Western values, but remember that Canada is not quite as progressive as Scandinavia... at least not yet.



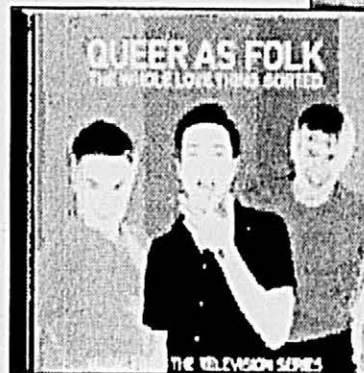
Queer-Ass Folk

BY MARLA ARBACH
The McGill Daily

Let's assume you haven't seen the smash hit British TV series *Queer As Folk*. If you happened to see this CD in the music store, you might rush away in horror at the mental image of a drag-queen ABBA revival. You'd be dead wrong. Although the disc is linked to a TV series about gay culture, it has nothing to do with the 70s, or ABBA, or anything most of us probably think of when we think of gay life.

The one word that I would use to describe this disc (and, incidentally, the series) is modern. The guys from *Queer As Folk* aren't stuck in the 70s, so why do we persist in thinking they are? (I suppose an Australian sleeper of a film called *The Adventures of Priscilla, Queen of the Desert* might have something to do with that.) But *Queer As Folk* isn't about the kitschy side of the issue; it's about reality, and its soundtrack does a great job of underscoring this.

The show's theme song starts off with a very catchy guitar and beat, which promptly speeds up to double time, a frenetic pace, which makes you feel like you (and the voice-over vocalist) are hanging on for dear life, and it only gets faster as the song goes on. This track is a brilliant opener for the album, the melody is great and the voice-over is pleasantly ironic, a sign of good things to come. The second and probably the most recognizable track is "Sexy Boy" by Kinky Boyz featuring Kia, which has been used in



catchy vocals. Indigo's "Haven't You Heard," the theme which was used on the ads that ran on Canadian TV, is a mix between the chorals of "We Are Family" and the synthesized vocals that made Cher's last album such a commercial success.

Of course, despite all the stuff I've said about this disc being totally modern, it does have some classics, such as a cover of "Can't Take My Eyes Off Of You" by Jimmy Somerville as well as "It's Raining Men" by The Weather Girls. But overall, this album is a very good compilation, which might even make you want to watch the show. [Channel 4]

various film trailers and shows. This is a great techno track with a light, rather distant, totally unintrusive vocal. Another strong track is the Urban Cookie Collective's "The Key The Secret," which reprises the same kind of persistent beat as the *Queer As Folk* theme with a good dance melody and

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**The McGill Daily
November 16, 2000
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Fir\$t's On Who?

Player's Theatre showcases dark, thought-provoking Fishbane play

BY JEAN EDELSTEIN
The McGill Daily

What more, really, could anyone ask for than "two children, cheap rent, friendly pets"? Writer/director Joel Fishbane tackles the ultimate desires of today's thirtysomethings in *Fir\$t*, his latest play, currently being staged by McGill's Player's Theatre.

Shawn and Juliet, Gerald and Fiona, Bendon and Jeannie: they are three young-ish married couples who are seen spending New Year's Eve 1999 together. Fiona and Juliet are sisters; Juliet and Jeannie were roommates at university. Little else ties the characters together; otherwise, they don't display any particular fondness for each other. All three women are in the homestretch of pregnancy, due sometime after the turn of the century. Afflicted with millenium fever, the group is determined to bring in Y2K in an unique and exciting way. Quite simply, they have settled on a wager: one million dollars from each couple has gone into a pool. The winner (the parents of the earliest child, that is) takes all.

It may seem to be a slightly skeletal premise, but Fishbane branches out further by fleshing out his characters in a way that makes the things substantially meatier. As the story develops, relationships become more complicated and emotions increasingly edgy: the audience is forced into the role of voyeur as they observe the moral descent of the three couples along with Peter Erickson, the only doctor of several candidates who would agree to oversee the childbirths under the conditions of the competition. Fishbane is quite apt at creating realistic dialogue in this somewhat action-play. He has not quite yet achieved the ability of the most talented playwrights to completely focus chitchat so that it is both

interesting to the audience and germane to his story, but the stylistic fine-tuning that will be inevitably wrought by maturity will surely allow him to accomplish that in future works.

Fir\$t incorporates many sensitive contemporary issues, especially highlighting the yuppie desire to keep up with what they believe are the standards of their peers through material wealth, as if they have never progressed beyond junior high. The characters are intelligent and superficially charming, but overwhelming self-centered, vapid, and shallow. It is difficult to watch them carry out their petty existences: they are not very nice people at all, and yet frighten-

ridiculous hours and top secrecy. Turning away from his wife in her time of need, Wilson is a tall, stooping figure seemed somewhat reminiscent of Jimmy Stewart during the depressing portions of *It's A Wonderful Life*. However, although Bendon initially appears to be a completely boring person, his scenes with Juliet reveal complicated emotions that he can barely keep in check. Bendon is going to explode at any moment, and by virtue of that he is the play's most compelling individual—tragic hero, so to speak.

However, MacWhirter holds her own in scenes with Wilson, creating a sense of palpable sexual tension. As Juliet, she assumes the perpetually tired, disappointed expres-

ions, Shawn Balichoo once again shows off his unabashed gift for comedy that was seen last year at Players when he appeared in Fishbane's *Call of the Waitress*. Whereas the other characters all show some sort of moral conscience at some point during their relatively depraved activities, Steve is consistently unashamed of what he is doing. In one of the most disturbing moments in the show, he tries to manipulate Juliet into taking his side by suddenly speaking of their unborn child in a tender way that he never touches on at any other time. Christine Aziz, as Jeannie, must deal with playing the least satisfyingly-developed role in the play: her motivations are based mostly on hearsay delivered by the

and he is an affable, moralizing alcoholic; perhaps they are a little too content in their addictions. As Erickson, Ian Young and his thin moustache are perfectly suited for the role of the slimy physician.

The direction of the play is generally well done. The play lacks the snappiness of Hollywood entertainment, but does flow relatively well. This is especially notable during the arresting montage scenes at the beginning and end. Technical aspects of the show are perfectly adequate, if not especially adventurous—the set evokes the bourgeois living room of Gerald and Fiona with a low-budget chic. At certain points, however, the blocking fails to account for the angled nature of the theatre, with emo-

tional speeches being delivered entirely with the pertinent character's back to one half of the audience. (Don't sit in the rows to the left.) It is notable that all three women manage their impressive performances despite the impediments of bulky pregnancy suits. At times, however, they move around in a fashion that seems to be slightly more sprightly than one would expect a woman to assume in the last hours of pregnancy.

After a twisty ending that goes off with a series of small pops rather than a large bang, what is most affecting about *Fir\$t* is the fact that none of the future parents refer to their children as anything but a source of income and a possible nuisance. It leaves one wondering whether the attitude that the three couples display is because they are an especially horrible group of people—or scarily enough, if they are somewhat typical. Ugh. In any case, *Fir\$t* could be construed as, if nothing else, a play that leaves the audience with a strong mandate for social change: some people just should not be allowed to have children.

Fir\$t will play until November 25 at Player's Theatre on the third floor of the Shatner Building. All performances begin at 8pm.



These buns in the oven are just about baked...

ingly human enough that many an average audience member may have the disturbing experience of relating to them.

By far the most interesting two characters are Bendon and Juliet, played by James Wilson and Maggie MacWhirter. Past romantic feelings crop up again as their dissatisfaction with their spouses (despite impending parenthood) causes them to look to each other for comfort. Bendon is a tortured conformist, in search of the soul that has been sapped from him by his career and his marriage. He stops by to visit Jeannie only to leave once again for his sketchy "job" that pays well but requires

sion of a wife who has gotten too old too soon—quite the accomplishment for a first-year university student. Though some of her hardness melts away when she is alone with Bendon, Juliet seems resigned to the fate that she has ascribed herself, and shows a painful self-knowledge that MacWhirter evokes with subtlety.

The remaining five actors tackle their parts with aplomb, even though they don't have quite as much to work with as Wilson and MacWhirter. As Steve, a stereotypical macho-homophobic man who seems to make a point of insulting someone with every brash, off-handed comment that he

other characters, rather than her own testimony. This was somewhat disappointing as Jeannie's character seemed laden with potential for being more complicated. However, Aziz is undaunted and throws an impressive, red-faced fit towards the end that shows that she is an actor with spine. As Gerald and Fiona, Jason Maghanoy and Lauren Weisbren seem to be the happiest couple. Perhaps they are especially well-matched because of their common self-centered arrogance and belief in their abilities to manipulate situations for their personal gain, even when things get decidedly unsavory. She is a shrill gambling addict



Gimme Five!

Scorsese classics at Parc

BY SARAH LAZAROVIC
Culture Reporter

Mozart was a child prodigy at age six. Picasso was lauded for his drawings in his youth. And Scorsese's forthcoming genius was evident even during his film school days at New York University. *Fire by Scorsese* cemented this writer's belief that, like the masters who preceded him, Martin Scorsese was marked for greatness in this, the century of the silver screen.

Seeing *Fire by Scorsese* was a test of sorts. How do present-day aspiring filmmakers measure up when compared with the university output of one Martin Scorsese? Though the quality varies greatly between the shorts, Scorsese's talent still manages to make itself apparent. But fear not, camera-toters of the millennium; there were plenty of gaffs in Mr. Scorsese's first filmmaking forays.

Let's begin with the shock. *The Big Shave* is pure Filmmaking 101. A short piece about a shave gone horribly wrong, this film opens with long shots of various bathroom fixtures. (Typical shot: Five second close-up of a bathtub.) Then, our protagonist emerges to bloody himself with his razor in B-rate-gross-out movie fashion. This must have been Scorsese bringing to fruition an idea he'd nurtured since grade 10.

But things get infinitely better. *American Boy*, Scorsese's film about his friend Steven Prince, is right on. Nothing fancy here, just Scorsese working off the magic of Prince's engaging personality. (Typical shot: Fuzzy close-in of Prince dramatically recounting a story.) Scorsese uses no film pyrotechnics, but he elicits a great little documentary from a charismatic subject and well-directed questions.

By far the greatest film in the showing is *Italian American*, Scorsese's telling documentary about his parents. Mom and Pop (Catherine and Charles Scorsese) tell stories, cook dinner and argue. Scorsese treads carefully, presenting mom and dad's eccentricities without mocking them. (Typical shot: Close-up of Mom's hands as she makes her much-loved meatballs.) The film is great because of its subjects. Knowing this, Scorsese sits back and lets them carry the

documentary. Absent for the most part, Scorsese's arms make choice cameos when they reach into the frame to grab some food every now and then. Guess Mom's cooking reputation is well-deserved.

Fire by Scorsese is a tiny hill in the great panorama of Scorsese's work. But, this seemingly inconsequential hill proved essential to Scorsese's ascent to the magnificent mountain of movie making. Minor works—maybe. Worth seeing—definitely.

Fire By Scorsese is currently showing at Cinema du Parc.

Locals Getting Big

AC/DC not just for rock anymore

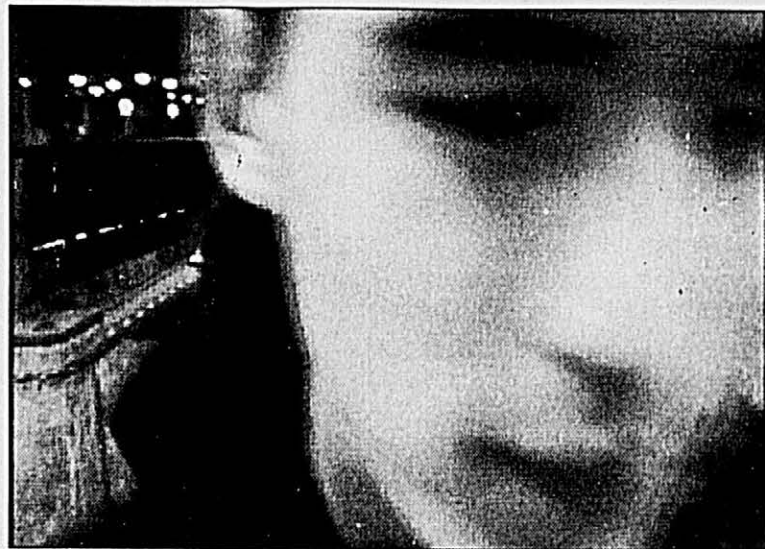
BY ALEX AYLETT
Culture Reporter

Intr_version records' first major release was launched last Friday: thirteen tracks of some of the best in minimal techno, idm, and dub. It's the dreamland of dance music: the pulsing walls of sound are gone, the beats are open, and everything breathes a relaxed architectural intricacy. Dance moves your body, idm and its cousins move your mind.

If you know your way around, you will recognise some of the people on the playlist. The CD, entitled *With naive assurance that its causes were wrongs inflicted*, has tracks by international artists like Canada's David Kristian, Australia's Tim Koch, and America's Sutekh.

Some of the best music on the disc comes from local talent like Jetone (Tim Hecker), Deadbeat, Mateo and Pheek, as well as Torontonians Thomas Jirku. This won't shock anyone who has seen the intr_version roster perform around town. They've also won recognition from MUTEK and the FCMM (the city's two international new-media/music festivals) which booked them with German artists Pole and Thomas Brinkman.

Mitchell Akiyama, the force behind intr_version released a full length CD last year, and has a second slated for release



It's making me diiiiiiiiiizzzzzy...

next year on Alien8. He also showed two beautiful short films this year at the FCMM, and performed with Pole this past summer. He shares a desire with many of Montreal's artists: "It would be nice if we were known as something other than being a good spot for festivals." With this in mind, intr_version records is one of a number of nodes forming to sustain creative energy. Akiyama puts it viscerally: "Things here are about to explode, what we need are midwives to help in the delivery."

Intr_version grew out of the need to transmit the creations of local musicians to a larger audience. It will also be a gateway into the international electronic music

community. Despite the internet's celebrated barrier-breaking powers, a group of creators that you can see in the flesh is still the best way into any artistic movement. Ventures like intr_version give us the rare opportunity to see not only what the new music sounds like, but also how it lives, breathes and evolves. The nights are getting longer, and while the city sleeps the music dreams. Hear for yourself.

With naive assurance that its causes were wrongs inflicted, is available at Noize (3697 St. Laurent), CheapThrills (2044 Metcalfe), and other independent music stores.

daily classifieds

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Broadcast Steals Cabaret Show

The Sea and Cake whiffs their riffs in stale performance

BY JASON REHEL
Culture Reporter

I arrived at Cabaret for Sunday's The Sea and Cake gig a little late. In retrospect, I'm sorry I did. Birmingham England's Broadcast, indie art-rock up-and-comers, displayed a candidly unapologetic attack on the aural senses. If Radiohead has declared the guitar obsolete for prog-rockers of the 20th century, Broadcast is trying desperately to reinvent it. And they're succeeding.

Montage film projected onto a sheet behind them, the band stood amongst the pitch black shadows while they over-ran the crowd with sonic bliss. Quite at a loss for words to describe such intense sound, I will give up shortly, except to say that Broadcast was able to catch my attention like no opening act has before. They grabbed me by my ears and filled my body with their sound, cancelling out all other thoughts I might have been having, demanding attention to their well-drawn soundscape. The delicate furor of Trish Keenan's vocals, the layer upon layer of discordant harmony



The Sea and Cake: dry, crumbly, without frosting.

choreographed with fragments of post-industrial England was truly a production while being aware, at all times, of

the construction of the music.

Broadcast was able to grip a theme, hold it, throw it at the audience and

blow it up again. Several of their songs seemed like bombs, others like blenders of aural delight, others like life cycles

and forces I've yet to encounter. Broadcast surely was a field trip for me into the places of my life that I have yet to go. They're just bloody great. They were promoting *The Noise Made by People*, their first full length LP: clearly, I must have it. Hell, maybe several copies.

Left ravished and scorched by Broadcast, I considered a bathroom break or an over-priced beer, but chose instead to pick up Broadcast's EP. *Broadcast, Broadcast, Broadcast!!!*

Oh yes, there was a band headlining the evening. The band I had come to see.

Perhaps the worst thing The Sea and Cake could have done after Broadcast's opening was to come out and open up their set with 4 dispassionate tracks, a portion of them taken from their latest release, *Oui*. But they did. Eventually, however, buoyed by Archer Prewitt's inspiring guitar work and the general energy of their older material, The Sea and Cake were able to capture some of the magic left in the air. I realized at the show that most of the material from *Oui* is inherently flawed for live performance, with the band looking nearly comatose during several numbers. In particular, "The Leaf" was rather excruciating. In defense of this music and the new album as a whole, which I do enjoy, the Sea and Cake's music are not songs with any climactic drive, any resolution of movement, but instead seem to waver in the breeze. Having said this, the amount of delicacy and careful movement which is necessary to creating these sounds can detract from a heightened performative element.

When Prewitt began to crank it up, however, returning to the strong guitar roots The Sea and Cake seem hell-bent on escaping with *Oui*, the show reached a heightened consciousness, with audience members torn between applause and dead silence. At times the crowd even shushed itself, begging for silence, and with catcalls for two encores, begged for more.

The two encores, the first drawing on energetic numbers from The Sea and Cake's earlier material, brought the passive crowd to its height of furious head-bopping. I tried to start a mosh pit but instead found myself apologizing for stepping on a toe. Clearly the band was at its best on stage when they attempted something approaching a visual performance.

In stark contrast to Broadcast's sweeping attack on the senses, The Sea and Cake provided a show which could best be described as half entertaining hard jamming, and another half "I-coulda-stayed-home-and-listened-to-the-CD." On this night, a juxtaposition of guitar based art-rockers clearly had the openers showing up the headliners, or at least their new album. Shame on you, Thom Yorke: innovative guitar rock isn't dead.

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